A NEW

GRAMMAR,

WITH

Exerciſes of Bad Engliſh:

OR, AN

EASY GUIDE

To SPEAKING and WRITING

The Engliſh Language

PROPERLY and CORRECTLY.

CONTAINING,

I. ORTHOGRAPHY, or True Spelling, the Diviſion of Syllables, and Uſe of Points.

II. PROSODY, or the Art of Pronouncing Syllables in Words truly, with Tables of Words properly accented.

III. ETYMOLOGY, or the Kinds of Words, their Derivations, and different Endings.

IV. SYNTAX, or DUE CONSTRUCTION, which ſhews how to connect Words aright in a Sentence, or Sentences.

To which is added, a CURIOUS and USEFUL

APPENDIX.

The FOURTH EDITION, with ADDITIONS.

By A. FISHER.

NEWCASTLE UPON TYNE:

Printed by I. THOMPSON and COMP. 1750

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BRITISH MUSEUM

To which is added, a Copious and Useful

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By J. PRIESTLEY.

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THE PREFACE.

THE Method *of conveying, denoting, or expreſſing the* Ideas *of* one *Perſon to* another, *in* Diſcourſe *or* Writing, *is univerſally called* LANGUAGE—*And the* Art *of doing* the ſame *by* Rule, *or in the* Manner *the beſt* Speakers *and* Writers *expreſs their* Sentiments, *is every where called* GRAMMAR, *which is truly accounted the* Baſis *of* Literature, *being the* Source *from which all the* other Sciences *proceed.*

The Parts *of* Speech, *or* Kinds *of* Words *which conſtitute any* one Language, *are* the ſame *in* all others, *i. e. whatever Words are* Names, *or* Noun-Subſtantives, Verbs, *&c. in* Engliſh, *are* the ſame *in* Greek, Latin, French, *&c. though expreſſed by different* Terms; *alſo*

ſome general Rules *of* Grammar *are univerſally applied to* all Tongues. *A* Perſon *therefore who underſtands* Engliſh grammatically, *muſt be allowed to have good* Notions *of* Grammar in general, *i. e.* that *of every other Nation, and conſequently, if he endeavours to learn any* other Tongue, *will, from* this Analogy, *find his Progreſs ſurpriſingly facilitated. On the* other Hand, *the* Man *who ſpeaks or writes* Engliſh *by* Rote *only, or through* Cuſtom, *from being his* Mother Tongue, *&c. cannot be ſuppoſed to have any* reflex Notions, *or* reaſonable Aſſurance *that he does it,* either *with* Propriety *or* Elegance: *But by acting at* Random *only, muſt needs be frequently making* Soleciſms, falſe Concord, *and betraying his* Ignorance *upon the moſt trivial Occaſions; alſo by being unacquainted with* Grammar, *or unable to expreſs himſelf* properly, *he muſt alſo of courſe, be a Stranger to the* Beauties *of Language, the* Eaſe *and* Elegancy *of Stile,* &c.

That the Engliſh Language *is as* copious, ſignificant *and* harmonious *as* any *in the World*, none *pretend to diſpute. Therefore to argue, or even to imagine, it contains not ſo much* intrinſic Vir tue, Excellence, *&c. as to admit of* Order, Uniformity, *and* Concord, *to which* Rules *may be adapted, would be highly abſurd and ridiculous; ſince without theſe* Properties *no Language could be perfectly intelligible.*

My

My principal Deſign *in compiling this* Grammar, *intitled*, a New Grammar, with Exerciſes of Bad Engliſh, *&c. was to render, in as* eaſy *a Manner as poſſible, a* perfect *and* critical Knowledge *of the* Engliſh Language *attainable by a* mere Engliſh Scholar, *and* that *in a* ſhort *Time: In the Proſecution of* which, *though I have adhered* ſtrictly *to my firſt general* Plan, *i. e.* that *of completing the* Engliſh Scholar, *and have had the Pleaſure to find the* former *Editions well received by the* Public, *I have, through longer Practice in* Teaching, *more* nice Obſervations *on the* Language, *its* Idioms, *&c. judged it neceſſary to make ſeveral conſiderable* Alterations, Additions *and* Amendments *in this* Impreſſion, *which, I preſume, will be very uſeful, and greatly facilitate the Completion of an* Engliſh *Education.*

If the Method *be allowed to be* clear, *the* Plan well laid, *and duly executed,* this Book *can need no other* Recommendation *than its own general and extenſive* Uſe.

How far I have followed theſe neceſſary Principles is left to the Deciſion of all candid and judicious Readers; for I ſhall not run into that ungenerous, *though* common *Faſhion, of raiſing the Reputation of my own Book, at the* Expence *of my Brethren on this Subject; or ſtart Objections to others for my own Advantage: But, on the contrary, am ready to allow, that, by* how much more ſoever *we are indebted to the ingenious Contriver of any new Scheme for the Public Advantage,* than to

him *who only improves upon it*; by ſo much *ought I to be content with the leaſt Share of Public Thanks, and the greateſt of its Blame, if* this Grammar, *as the* laſt, *be not* equal, *or* preferable, *to the* beſt *yet publiſhed.* Only

As this *contains a larger* Syntax, Exerciſes of Bad Engliſh, *with ſome other* Praxiſes *and* Peculiarities *entirely* new, *mentioned in the* Method *of* Teaching, *never any thing of the* ſame Nature *appearing in an* Engliſh Grammar *before, I run the Riſk of* Singularity: *Therefore in* theſe, *as well as in* all other Points, *wholly relying on the* Merit *of the Work, I refer it* entirely *to the impartial Judgment of the Public; and hope judicious Compariſons with* other Grammars *will be the only Means of recommending* This.

It is a pretty frequent, nay almoſt a general received Notion, that without learning Latin, or other Languages, we cannot arrive at a thorough Knowledge of ENGLISH.

In Anſwer to which, *I beg Leave to obſerve, that the* Reaſon *why* thoſe *among us, who have learned* Latin, *&c. are greater Adepts in our* own Language *than* thoſe *who have only learned* Engliſh *at Random, or ingrammatically,* is *entirely from their* Knowledge *of* Grammar in general; which *they acquire by learning ſuch or ſuch Languages by* It: *For though every Language has its peculiar* Proprieties *or* Idiotiſms, *the* Nature *of* GRAMMAR *is, in a great Meaſure, the ſame in* all Tongues, *as before obſerved.*

If

If to be Maſter of any Language, ſo as to write it with Propriety *and* Exactneſs, *is to underſtand it* grammatically; *it muſt certainly be a* nearer *or* more conciſe Way, *to the Perfection of* ours, *to learn the* Engliſh Grammar itſelf, *than to go about to ſtudy the* Latin One, *&c. merely to come at the Knowledge of* our own *from the Nature of* theirs.

I, *for my Part, have the Satisfaction to be aſſured, by* Experience, *that* any Perſon *of a tolerable Capacity may, in a ſhort Time, be learned to write* ENGLISH *independent of the Knowledge of any other* Tongue, *and that as* properly *and* correctly *as if for the* PRESS: *Yet notwithſtanding the Pains many Writers have taken towards* ſpeaking *and* writing *our Language* aright, *with what Improvements Grammarians, in a long Succeſſion, have made one upon another,* Grammar *is ſtill ſo frequently taught, or but* pretended to, *by Maſters who either are* ignorant of it themſelves, *or, at beſt, (and to which I would rather aſcribe it) never get* the Art of Teaching *it to* any Advantage *to the Scholar; that (like all other good Things proſtituted to mean Purpoſes, or on frivolous Occaſions) it is ſo far denied the great* Reputation *and* Eſteem *due to the genuine Excellency of it, that it is become almoſt* ridiculous *to profeſs it; and as,* no Pains *ought to be ſpared in forwarding a Science of ſuch* general *and* extenſive *Uſe, a* right *and* infallible Way *of* Teaching (*could it be preſcribed*) *would not by any Means be ſuperfluous: I have therefore annexed the* fol-

following *compendious* Method, *which I have uſed with uncommon* Succeſs, *for ſome Years paſt, and* humbly *recommend* the ſame, *and the* Book *in general, to the* Conſideration *of thoſe* Gentlemen, *&c. who are honoured with the* Care *and* Education *of Youth, as well as to the* Peruſal *of ſuch* Young Ladies, *&c. at their leiſure Hours, as are deſirous of improving themſelves in* Spelling *and* Reading.

A. FISHER

Newcaſtle, Nov. 14. 1749.

A

PRACTICAL METHOD

OF

Teaching *Engliſh* grammatically.

THOUGH Scholars do not enter upon GRAMMAR till they can read tolerably, in a vulgar Way; yet as to conduct the young Learner from his *A*, *B*, *C*, may be of Service to *ſome*, I ſhall begin with ORTHOEPY or the True-pronouncing of Letters.

What is called the new Method of Pronouncing, has been practiſed in *Scotland* with tolerable Succeſs; but as it cannot be expreſſed in *Writing*, I muſt be obliged to paſs it over here, and leave thoſe who have made a *Trial* to their own Choice as to the *Practice* or *Neglect* of it.

After the Scholars know their Letters, ground them well in their Monoſyllables, with the ſoft and hard Sounds of *C* and *G*, and in what Poſitions they are ſo and ſo, [*See p.* 17, 20.] the Uſe of *E* ſilent, and when it is ſo, [*See p.* 7.] to ſound *ph* as one ſingle Character *f*; to thiz *th* through the Teeth, like the *Greek* Θ, *Theta*; this they will ſoon learn from Word of Mouth, by frequent Repetitions. When they are advanced to Words of more Syllables, let them be uſed to a *diſtinct* Pronunciation of each Syllable, with a careful Obſervation of the Letters that compoſe *it*; and to prove their Diviſion by Rule.

When they can read pretty tolerably, they ſhould be accuſtomed to the true Uſe of *Stops* and *Marks*; which improves them faſter in their Reading than is commonly imagined; as the Proportion of *Time*, peculiar

culiar to each *Stop*, together with proper *Cadence* and *Emphaſis*, divide the Sentences; and thereby render what they read ſo *intelligible*, that even the Senſe itſelf helps them out with it.

By this Time, we will ſuppoſe the Claſs entering upon the firſt Part of Grammar, *viz.* ORTHOGRAPHY or the True Spelling of Words.

Though *Orthography* be a very material Part of Grammar, yet, as a Multiplicity of Rules are more apt to *puzzle* and *confuſe*, than *inſtruct* and *advance* young Scholars, I would adviſe to paſs this over as ſlightly as may be. But concluding them grounded by Cuſtom in the above, with the Addition of a few more of the moſt material *Obſervations*, ſuch as *ci*, *ſi*, and *ti*, [*See p.* 36, 47.] the Uſe of the double Accent, *&c.* I would excuſe a more *critical* and *thorough* Repetition, till frequent Exerciſe in Spelling the Tables by Heart, *&c.* has made them *Maſters* of *natural Sounds*, and *common Words*; after which they will be better able to remember *Rules*, and their numerous Exceptions with leſs Difficulty.

Then as explaining and inculcating Rules by *Example*, muſt needs be the *eaſieſt* and *moſt effectual* Way, I would recommend the following Table of Words, with the Method of proving them, as a Praxis for *Orthography*, ſeeing they conſiſt of ſuch Letters as vary in their *Uſes* and *Sounds*, according to their *different* Poſitions; [*See p.* 57.] after this they ſhould be employed for ſome Time in Writing the Words down, whilſt the *Maſter*, * or one of the Scholars, reads a Paragraph from the *Spectator*, *News Papers*, &c. and let all that are appointed to write, *copy* from his Reading; then, to create an *Emulation*, compare their Pieces, placing the Scholars according to the Deſert of their Performances.

Let the Maſter write down all their miſ-ſpelt Words right

* Whoever reads, ſhould obſerve to pronounce *diſtinctly* without loſing the Sound of one ſingle Letter, except ſuch as ought to be ſilent, and to divide *regularly* in Pronouncing.

right in their Writing-books to be got by Heart before they leave them; and withal, make each Scholar write his own into an alphabetical Pocket-book kept for that Purpoſe: Thus, in a ſhort Time, a great Reduction of their falſe Spelling may be expected, eſpecially if the Maſter inſiſts upon their *Care* in the *Peruſal* of thoſe inſerted in their Liſts, and makes a *ſecond* miſſpelling of the ſame Words a great Fault.

As for PROSODY, I believe it will be found the moſt *ſpeedy* and *effectual* Way to a right Accenting of Words, to make them pronounce, with a due Regard to *Accents*, where they are marked properly, (as in the following TABLES) which will both ground them in their Spelling, and accuſtom them to a right Pronunciation.

This is the only Method that can be taken with *any Succeſs*, till they underſtand *Etymology*, or the Nature and Kinds of Words on which all other Rules in *Proſody* depend.

ETYMOLOGY is next to be run over in its moſt material Points; *i. e.* ſuch as are moſt eſſential in deſcribing to what *Part of Speech* each Word particularly belongs. Many a poor Scholar has been bewildered and loſt in your *long* and *tedious* ETYMOLOGIES; to prevent which, I would recommend this *ſhort*, but, as I think, *pertinent* ABSTRACT, with a PRAXIS to exemplify and prove the ſame, *&c.* [*See p.* 107.] But I would adviſe that Scholars be not puzzled with the *different Kinds* of PARTICLES till they have firſt got the NAMES, QUALITIES, RELATIVE NAMES, and VERBS, after which nothing will remain upon Hand but the *Particles*, which, I believe, may ſooneſt be made diſtinguiſhable one Kind from another by the *following* METHOD.

Make the Scholars write them down in their reſpective Pocket-books, as under Adverbs, [*See p.* 94] *now*, *to-day*, *already*, *before*, *yeſterday*, *heretofore*, *long ſince*; *i. e.* all the Adverbs without Diſtinction of *Time*, *Number*, *Place*, &c. and ſo with the *Conjunctions*, *Prepoſitions*

positions, and *Interjections*. Thus having them in a little Space under their Eye, any one may soon be made acquainted with the Nature and Properties of each.

Among many Masters who pretend to teach GRAMMAR, I know ETYMOLOGY is either *entirely* neglected, or, above every other *Part*, taught to little Purpose, though *that* on which all *others* in a *great* Measure depend, and in my Opinion, so very essential to *polite Writing*, that I cannot think any one qualified to *speak*, *write*, or *compose* with a happy *Propriety*, a *Clearness*, and *Comprehensiveness* of Expression, who has not a thorough Knowledge of and Regard to it.

In learning *Latin*, making *Exercises* from FALSE CONCORD, is reckoned the most expedient Method, to a thorough Knowledge of Syntax; and though our Language is less tedious and difficult in this Part, having fewer *Genders*, *Cases*, *Times*, &c. yet, I think, Exercises of *Bad English*, under the few Rules we have, after the Manner of *Clark*'s or *Bailey*'s *Examples for the Latin Tongue*, must needs be altogether as requisite to a critical Knowledge of our *own*. To which End I have laid down the following Exercises * [*See p.* 128]

As I have never observed this Method recommended or prescribed by others, I shall be glad if it possesses the *Merit* to be improved upon: This, I believe, I may venture to say in its Vindication, that any thinking Person must allow it to be necessary, who will allow himself to observe how often the *syntactical* Part of our Language suffers from many People of all Ranks, both in *speaking* and *writing*; and that by a long Familiarity, *Custom*, the grand Establisher of all Things, has rendered false Concord so natural to us, that it is impossible for any one to *speak* and *write* correctly, who is unacquainted with SYNTAX, or has not learned the Language in a grammatical Way.

A

* In those Exercises the Improprieties consist chiefly in the Relative Names, Verbs, and Comparison of Qualities, as Change or Alteration in other Parts would be prejudicial to the Sense.

A NEW GRAMMAR OF The Engliſh Language.

Of GRAMMAR *in general.*

Q. WHAT *is* Grammar?

A. Grammar is the Art of expreſſing the Relation of Things in Conſtruction, with due Accent in ſpeaking, and Orthography in Writing, according to the Cuſtom of thoſe whoſe Language we learn.

Q. *What do you learn* Grammar *for?*

A. To ſpeak and write properly and correctly, by Rule.

Q. *What does* Grammar *treat of?*

A. Letters, Syllables, Words, and Sentences.

Of ENGLISH GRAMMAR *in particular.*

Q. *Into how many Parts is* Grammar *divided?*

A. Four, which ſhall be treated of in the following Order in this ESSAY.

1. ORTHOGRAPHY.
2. PROSODY.
3. ETYMOLOGY.
4. SYNTAX.

1. Q *What is* Orthography?

A. The Art of true Spelling, which teaches to write every Word with proper Letters: But as concerned in Pronunciation, it ſhews how to give the due Sound of them; and, for that, it is called *Orthoepy.*

Q. *How do you explain the Difference between* Orthography *and* Orthoepy?

A. The Difference is, that *Orthography* relates to the true writing of Words; as, we muſt write *Biſhop*, not Buſhop:

And *Orthoepy* to the true pronouncing them; as, we muſt pronounce *Servant*, not Sarvant.

2. Q. *What is* Proſody?

A. Proſody is that Part of Grammar which ſhews how to mark, or pronounce Syllables in Words, according to their true Accent and Quantity.

3. Q. *What is* Etymology?

A. Etymology treats of the ſeveral Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeneſs to one another.

4. Q. *What is* Syntax?

A. Syntax teaches the right joining of Words in a Sentence, or Sentences together.

OF

OF

ORTHOGRAPHY:

OR,

TRUE SPELLING.

PART I.

CHAPTER I.

WHAT *is a* Letter?

A. A *Letter* is a Mark or Character denoting a ſimple, uncompounded, articulate Sound.

Q. *How are the complete Set of Letters called by the Learned?*

A. The *Alphabet.*

Q. *What do you mean by the* Alphabet?

A. Alphabet is a Word made up of the Names of the two firſt *Greek* Letters; namely, *Alpha* and *Beta*, anſwering to our *A* and *B*, whereby is meant the whole Number of our twenty-ſix *Engliſh* Letters; as, when a Boy is in his *A, B, C,* &c.

THE

ALPHABET.

	Roman.		Italic.		English.		Sound of each Letter.
1	A	a	*A*	*a*	𝔄	𝔞	a
2	B	b	*B*	*b*	𝔅	𝔟	bee
3	C	c	*C*	*c*	ℭ	𝔠	fee, or ke
4	D	d	*D*	*d*	𝔇	𝔡	dee
5	E	e	*E*	*e*	𝔈	𝔢	e
6	F	f	*F*	*f*	𝔉	𝔣	eff
7	G	g	*G*	*g*	𝔊	𝔤	gee, or gue
8	H	h	*H*	*h*	ℌ	𝔥	aitch
9	I	i	*I*	*i*	ℑ	𝔦	i
10	J	j	*J*	*j*		𝔧	ja
11	K	k	*K*	*k*	𝔎	𝔨	ka
12	L	l	*L*	*l*	𝔏	𝔩	ell
13	M	m	*M*	*m*	𝔐	𝔪	em
14	N	n	*N*	*n*	𝔑	𝔫	en
15	O	o	*O*	*o*	𝔒	𝔬	o
16	P	p	*P*	*p*	𝔓	𝔭	pee
17	Q	q	*Q*	*q*	𝔔	𝔮	ku
18	R	r	*R*	*r*	ℜ	𝔯	ar
19	S	ſ s	*S*	*ſ s*	𝔖	ſ 𝔰	eſs
20	T	t	*T*	*t*	𝔗	𝔱	tee
21	V	v	*V*	*v*	𝔙	𝔳	vee
22	U	u	*U*	*u*	𝔘	𝔲	u
23	W	w	*W*	*w*	𝔚	𝔴	double u
24	X	x	*X*	*x*	𝔛	𝔵	eks
25	Y	y	*Y*	*y*	𝔜	𝔶	wi
26	Z	z	*Z*	*z*	ℨ	𝔷	zed or ze

Q. *How are theſe* Letters *divided?*
A. Into *Vowels* and *Conſonants.*

CHAP.

CHAP. II.

Of the VOWELS.

Q. *WHAT is a* Vowel?

A. A *Vowel* is a Letter, which without the Help of any other Letter joined to it, doth, by itſelf, denote a perfect Sound, and often alone makes a perfect Syllable; as, *A*, *I*, *O*, &c.

Q. *How many* Vowels *are there?*

A. Five; *a*, *e*, *i*, *o*, *u*, and *y*, when it follows a Conſonant; which is only a different Character, being either ſounded like *i*, as in *by*, *thy*; or like *e*, as in *happy*, *Mercy*, &c.

Q. *How many Sounds has a* Vowel?

A. Two in general, *viz.*

A LONG SOUND,

When the Syllable ends with a Vowel, either in Monoſyllables, or in Words of many Syllables; *as*; ā-nȳ, thē, I, tō, yōu; *or, as* Nā-ture, Nī-tre, Nō-vice, Nū-ſance: And

A SHORT SOUND.

When the Syllable ends with a Conſonant, either in Monoſyllables, or others; *as*, Hăt, hĕr, bĭt, rŏb, Tŭn; *or as*, Băr-bĕr, bĭt-tĕn, Bŭt-ton*.

Q. *Are there no Exceptions to this general Rule?*

A. 1. Yes, in caſe of a double Accent; as, *Balance*, *Cha-pel*, &c. where the *l* and *p*, having each a double Sound, muſt be ſuppoſed as double Letters,

* Any one accuſtomed to divide by Rule will never be at a Loſs to know at firſt Sight, where every particular Syllable of the longeſt Word ends, and whether with a Vowel or Conſonant.

ters, and the firſt Syllable of each of theſe Words to end with a Conſonant; as, *ballance Chappel* *.

2. Where *e* final only lengthens the former Vowel; as *mine, thine*.

Of the Vowel A.

Q. *What have you to obſerve of the Letter* A?

A. It muſt be obſerved, that when *A* is ſhort, (*i. e.*) *when it is in a Syllable that ends with a Conſonant as above remarked*, it muſt be pronounced as the *Scots* commonly ſound it, (*viz.*) like *au*, or *aw*; as in *tall, Wall*, or *Malt, Salt*, &c. when it is ſounded long, it muſt be pronounced in the Manner common to the *Engliſh*; as in *made, ma-ny*.

Q. *Does* a *ever loſe its Sound?*

A. 1. *A* is not ſounded in the Words *Diamond*, (Dimond) *Villain*, (Villin) *Curtain*, (Curtin) *&c.*

2. Moſt of the proper Names that have *aa*, drop one of them in the Pronunciation; as, *Iſaac*, (Izac) *Canaan*, (Canan) *Balaam*, (Balam); except *Ba-al, Ga-al*.

3. In Monoſyllables, where *e* comes before it, *a* loſes its Sound, and the *e* is ſounded long; as, *Flea, Lea, Pea, Plea, Sea, Tea, yea*.

Of the Vowel E.

Q. *What have you to obſerve of this Letter?*

A. It is *long* or *ſhort* by the general Rule before noted; and final *e* ſerves to lengthen the former *e* in the ſame Syllable, like as it does any other Vowel; as *here, mete, theſe*.

Q.

* See the double Accent explained under the firſt Table of Spelling.

Q. *Is ſingle* e *then never ſounded long at the End of Words?*

A. Yes, at the End of ſome proper Names; as, *Jeſ-ſe, Ca-ta-ſtro-phe, Geth-ſe-ma-ne, Eu-ni-ce, Phe-be, Pe-ne-lo-pe,* &c.

Alſo *e* is ſounded long in *he, ſhe, me, we, be, ye,* and *the.*

Q. *What is the Uſe of final or ſilent* e?

A. 1. It makes the Vowel, or Syllable, before it long, which would otherwiſe be ſhort; as, *Hat hate; Mat Mate,* † except in *come, ſome, give, live.*

Q. *Doth final* e *ſilent always lengthen the Vowel, or Syllable before it?*

A. Final *e* ſilent, after two Conſonants, doth not lengthen the Syllable; as *Badge, Wedge, Hinge, Revenge,* &c. except *ſtrange, change, range, waſte, haſte, Paſte, taſte,* &c.

Alſo *bind, find, Hind, kind, mind, Rind,* &c. are ſtill ſounded long, though *e* final be left out; which formerly uſed to be ſet after them.

Q. *Does final* e *ever ſuffer any Change?*

A. It ſeems to alter its Situation in ſome Words, and to ſound before *l* and *r* in Words with final *cre, tre, le*; as, *Acre,* (Aker) *Mitre,* (Miter) *humble,* (humbel) *&c.*

Q. *Does the adding* s *after ſilent* e *at the End give any Sound to the* e?

A. If the Word ends with *be, de, fe, ke, le, me, ne, pe,*

† *E* ſilent is always to be written after *c* and *g*, when ſounded ſoft; not only in the End, but alſo in the Middle of Words; as,

Advance—Advancement, encourage—Encouragement; unleſs *i* follows them; as,

Vice—vicious, Rage—ragious, Courage—couragious.

pe, *re*, and *te*, the *e* remains ſilent, though *s* be added; as,

be	*bribe*	*bribes*	*me*	*name*	*names*
de	*tide*	*tides*	*ne*	*tune*	*tunes*
fe as	*fife*	*fifes*	*pe* as	*ſtripe*	*ſtripes*
ke	*lake*	*lakes*	*re*	*ſhare*	*ſhares*
le	*tale*	*tales*	*te*	*fate*	*fates*

Q. *Are there no Words which gain a new Syllable by adding* s *to final* e?

A. Yes, ſuch as end in *ce*, *ge*, *ſe*, *ze*; as, *Face—Faces*, *Stage—Stages*, *Horſe—Horſes*, *Aſſize—Aſſizes*, &c.

Of the Vowel I.

Q. *What have you to obſerve of the Letter* i?

A. Beſides its being long or ſhort by the general Rule with other Vowels, it is alſo long

Before *gh*		*high*,	*ld**		*Child*,
ght	as	*fight*,	*mb*	as	*climb*,
gn		*Sign*,	*nd*		*kind*,

* Except *build*, *guild*, and in Words derived from theſe.

Q. *How is* i *ſounded in proper Names ending in* iah?

A. *I* is ſounded long in proper Names ending with *iah*; as, *Hezekiah*, *Jeremiah*, &c.

Q. *How is* i *ſounded before a Vowel in other proper Names?*

A. *I* is ſounded ſhort in other proper Names; as, *Aziel*, *Eliab*, *Miriam*.

Q. *When is* i *ſounded like* ee?

A. *I* is ſounded like *ee*; in, *machine*, (machеen) *Magazine*, (Magazeen) *oblige*, (obleege) &c. from the *French*.

Q.

Q. *Is the Sound of* i *ever loſt?*

A. It is; as in *Piece, pierce, view, Saliſbury*, &c. Alſo in *Medicine*; (Medcine) but not in *medicinal.*

Q. *Have you any further Obſervations of the Letter* i?

Yes; it is worth obſerving, that *i* never ends any *Engliſh* Word, but either *e* is added to it; as *buſie, crucifie*, or *y* is made Uſe of in its Room; as *buſy, crucify*, which is now the common Way.

Of the Vowel O.

Q. *What is obſervable of* o?

A. In ſome Words, of the plural Number, from the Latin, *o* is ſounded long in the laſt Syllable, though a Conſonant follows it, as; *Folios, Quartos*, &c.

Q. *When is* o *ſounded like* oo?

A. When *o* is long, it ſounds moſtly like *oo*; as in *do, doing, move, prove.*

Q. *In what Words is the Sound of* o *loſt?*

A. O is loſt in theſe Words; as, *Coroner*, (Crowner) *Feofee*, (Feffee) *Nicholas*, (Niclas) *Carrion*, (carrin) *Chariot*, (Charrit.)

Q. *When is* o *ſounded like* i?

A. O is commonly ſounded like *i*, in *Women*, (Wimen) *Flagon*, (Flagin.)

Q. *When is* o *ſounded* like u?

A. O is ſounded like *u* in *Attorney*, (Atturney) *Compaſſes*, (Cumpaſſes) *Conduit* (Cunduit) *conjure*, (cunjure) *Conſtable*, (Cunſtable) *London*, (Lundon *Monmouth*, (Munmouth) *Pommel*, (Pummel.)

Q. *When is* o *ſilent?*

A. At the End of Words of more Syllables than

than one purely *Engliſh*; as *righteous*, *piteous*, *virtuous*, &c.

Of the Vowel U.

Q. *Does* u *ever change its Sound?*

A. It ſometimes doth.

1. Into the Sound of *e*? as in *bury* (berry) *burial*, (berrial.)

2. Into *i*; as in *buſy* (bizze) *Buſineſs* (Bizneſs.)

Q. *What do you obſerve of* u *after* g?

A. U after *g* is moſtly ſilent, as *Gueſt*, *Guilt*, *Tongue*, *Plague*, *Rogue*, *Vogue*, &c. But it ſerves to retain the hard Sound of *g*, which without it would be ſoft.

Q. *Doth* u *ever end any* Engliſh *Words?*

A. U ends no Words but theſe five, *you*, *thou*, *Beau*, *lieu adieu*; the three laſt of which we have from the *French*. Inſtead of final *u*, we put *ew*, or *ue*; as, *few*, *due*, &c.

Q. *Does* u *always ſound long or ſhort, according to the general Rule as other Vowels?*

A. No; *u* is ſounded ſhort in all Words ending with *ure* after the Letter *t*; as, *Creature*, *Geſture*, *Lecture*, *Picture*, *Scripture*, &c. In all which, and many more, the *u* in the laſt Syllable is ſhort, though it ends with ſilent *e*; but in all other Poſitions the *u* is ſounded long or ſhort, according to the general Rule.

Of the Vowel Y.

Q. *When is* y *a Vowel?*

A. When it ends a Word or Syllable; as, *by*, *thy*, *Mercy*, *Money*.

Q. *What is the Sound of* y *as a Vowel?*

A.

A. The ſame as *i*, and is uſed at the End of Words inſtead thereof; for *I* ends no *Engliſh* Words.

Q. *What have you further to obſerve of* Y?

A. 1. *Y* final in Names Singular is always changed into *ie* in the Plural; as *cry*—*Cries*, *Enemy*—*Enemies*, *Mercy*—*Mercies*.

2. *Y* is ſeldom found in the Middle of Words, except *Egypt*, *Hymn*, *Rhyme*, *Syſtem*, and ſome others of *Greek* Origin, and then it is a Vowel; and in *Engliſh* Words before the Termination *ing*; as *marrying*, *burying*, but before other Terminations we uſe *i* and not *y*; as *married*, *buried*, *dutiful*, *craftineſs*, &c. yet it is always retained after a Vowel; as *pray*, *praying*, *prayed*, &c.

3. When it begins a Syllable it is a Conſonant; as, *yes*, *yonder*, *Yeſterday*.

CHAP. III.

Of the DOUBLE VOWELS, *called* Diphthongs.

Q. *WHAT is a* Diphthong?

A. A *Diphthong* or *double Vowel*, is the meeting of two Vowels in the ſame Syllable*.

Q. *How many Sorts of* Diphthongs, *or* double Vowels, *are there?*

A. Two, proper and improper.

Of

* Meeting, that is the Union, or Coalition of two Vowels; which is better than to ſay the ſounding of two Vowels: For in ſome Diphthongs, the Sound of one of the Vowels is never heard; as in *Meaſure*, *Pleaſure*, where the Sound of *a* is not heard.

Of the Proper Diphthongs.

Q. *What do you mean by a* proper Diphthong?

A. A *Proper Diphthong* is where both the Vowels are ſounded; as, *oi* in *Voice*; *ou*, in *Houſe*, &c.

Q. *Which are the* Proper Diphthongs?

A. The *Proper Diphthongs* are *ai*, *au*, *ee*, *oi*, *oo*, and *ou*.

Q. *Do they always retain their mixed Sound?*

A. Not always; for, 1. *ai* is ſometimes turned into the Sound of *e* or *i* ſhort; as *Fountain*, (Founten) *Mountain*, (Mounten) *Villain*, (Villin) *Captain*, (Captin) *Chaplain*, (Chaplin) *Curtain*, (Curtin.)

2. *Au* uſually keeps one and the ſame Sound; as in *laud*, *Fraud*, &c. but it loſes the Sound of *u* in *Aunt*, (Ant) *gauge*, (gage.)

3. *Ee* always retains its long Sound; as in *Creed*, &c. except in compound Words.

4. *Oi* always keeps its long Sound; as in *boil*, *toil*, &c. Compound Words excepted.

5. *Oo* is ſometimes ſounded like *u* ſhort; as in *Blood*, *Food*, &c. and like *o* long, in *Door*, *Floor*.

6. *Ou* uſually keeps one and the ſame Sound; as in *Houſe*, *Mouſe*,; but ſounds like *u* ſhort in *Couple*, *Trouble*, *Scourge*, &c.

Q. *Are the Sounds of the* Proper double Vowels *always written with the ſame Letters?*

A. No; for *ai*, *au*, *oi*, and *ou*, end no *Engliſh* Words, (except *ou* in the Words *thou*, *you*) but are changed into *ay*, *aw*, *oy*, and *ow*; as in *Day*, *Claw*, *Boy*, *Plow*. *Oo* never begins or ends any *Engliſh* Words, except *too*.

Of the Improper Diphthongs.*

Q. *What do you mean by an* Improper Diphthong?

A. An *Improper Diphthong* is where the Sound of but one of the two Vowels is heard; as, *e* in *People*, &c.

Q. *Which are the* Improper Diphthongs?

A. The *Improper Diphthongs* are *aa*, *ea*, *eo*, *eu*, *ei*, *ie*, *oa*, *oe*, (*æ*) *ue*, *ui*, (likewiſe *æ* from the *Latin* which is ſtill uſed in ſome proper Names) and are ſounded in the Manner following, *viz.*

	ſound like	
1 *aa*	*a* long in	*Aaron*, *Baalim*, &c.
	a ſhort in	*Iſaac*, *Canaan*, &c.
2. *ea*	*a* ſhort in	*hearken*, *Heart*, *hearty*.
	e ſhort in	*Breath*, *Breaſt*, *dead*, *dealt*.
	e long in	*Beam*, *deal*, *Retreat*.
3. *eo*	*e* ſhort in	*Jeopardy*, *Leopard*, *Leonard*.
	e long in	*People*, *feodatory*, *Feodum*.
	o ſhort in	*George*, *Geography*, *Georgics*.
4. *eu* or *ew*	*o* long in	*Shew*, *Shrewd*, *Shrewſbury*.
	u long in	*Dew*, *Deuce*, *Pleuriſy*, *Jewel*.
5. *ei*	*e* long in	*Deceit*, *Receipt*, *either*.
	i long in	*Height*, *Sleight*, *Weight*, &c.

*When a *Proper Diphthong* loſes its natural Sound, and changes to any other ſimple Sound, it ceaſes to be a *Proper*, and becomes an *Improper Diphthong*, as having only the ſingle Sound of one ſingle Vowel; except where *ou* ſounds like *oo*; as in *could*, *ſhould*, *would*; for *oo* is alſo a *Proper Diphthong*.

6. *ie**	*e* long in *e* ſhort in	{	*Belief, Beſiege, Chief, Caſhier.* *Fierce, pierce Pieſtrum.*
7. *oa*	*o* long in *ai* — in	{	*Boat, Coat, Doat, Goat, Soap.* *Goal,* (a Priſon) *Goaler.* †
8. *oe*	*e* long in *o* long in	{	*Oeconomy, Phoenix, Oedipus.* *Doe, Foe, Sloe, Toe, Woe.*
9. *ue*	*e* ſhort in *u* long in	{	*Gueſt, gueſs, Guerdon,* &c. *accrue, Avenue, enſue, purſue.*
10. *ui*	*i* ſhort in *i* long in *u* long in	{	*Biſcuit, Bnild, rebuild,* &c. *guide, quite, beguile, diſguiſe.* *bruiſe, recruit Fruit,* &c.

æ, as *e* long in *Æneas, Æſop, Ætna,* &c.

Q. *Are not the Vowels in theſe* Improper Diphthongs *ſometimes parted and make two diſtinct Syllables?*

A. 1. They are parted moſtly in compound Words, where the next Syllable begins with a Vowel; as, *re-iterate, re-imburſe, pre-amble,* &c.

2. In Words ending with *ed* or *er*; as *Di-er, Clothi-er, di-ed,* &c.

3. In *Hebrew* Words; as, *Zo-an, Zo-ar, Gilbo-a.*

4. In *Greek* Words; as, *Ceſare-a, Ide-a.*

5. In Words from the *Latin*; as, *be-atitude, cre-ate, Cre-ator, qui-et, Soci-ety,* &c.

6. Alſo in ſome *Engliſh* Words; as, *Miſcre-ant, Venge-ance, Cru-elty.*

Of

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* At the End of Words it is writ with *y*; as *buſy, cruciſy,* &c. and not *buſie, cruciſie.*

† It would be better to write it always *Jail,* as it is ſometimes done.

Of Triphthongs, *or* Treble Vowels.

Q. *Do more than two Vowels ever meet together in a Syllable?*

A. Yes, ſometimes three; as, *eau* in *Beauty*, and are called a *Triphthong*, when they make but one Syllable.

Q. *How many* Triphthongs *are uſed in* Engliſh?

A. We have adopted ſeven or eight, and moſtly from the *French*; as, 1. *eau*, in Beauty. 2. *ieu*, in lieu. 3. *iew*, in View. 4 *uai*, in Quail. 5. *uea*, in Quean. 6. *uee*, in Queen. 7. *eye*, in Eye. 8. * *uoi*, in Quoin, Quoit.

Q. *How are they ſounded?*

A. The firſt three as *u long*; the fourth as *ay*; the fifth and ſixth as *e long*; and the ſeventh as *i long*.

CHAP. IV.

Of the CONSONANTS.

Q. *WHAT is a* Conſonant?

A. A *Conſonant* is a Letter that cannot be ſounded without adding a *Vowel* before or after it; as *m*, which is ſounded *em*; *p*, which is ſounded *pe*.

Q. *How many* Conſonants *have we in the* Engliſh *Tongue?*

* This *Triphthong* is excluded our Language of late, as we now more properly write, *Coin*, *Coit*, inſtead of *Quoin*, *Quoit*.

A. Twenty-one; namely, *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *ſ*, *t*, *v*, *w*, *x*, *y*, *z*. †

The firſt Diviſion of Conſonants.

Q. *What is the firſt Diviſion of* Conſonants?

A. Single and *Double Conſonants.*

Q. *Which are* Double, *and which are* Single?

A. X and *z*, made of *cs* and *ds*, are *Double Conſonants*; and all the reſt are *Single* ones.

The ſecond Diviſion of Conſonants.

Q. *What is the ſecond Diviſion of the* Conſonants?

A. Mutes and *Semivowels*, or *Half Vowels.*

Q. *What is a* Mute?

A. A *Mute* is a Letter which makes no Sound without a *Vowel* added; ſuch are *b*, *c*, *d*, *g*, *j*, *k*, *p*, *q*, *t*, *v*.

Q. *What is a* Half Vowel?

A. A *Half Vowel* is a Letter that has ſome imperfect Sound without a *Vowel* added; ſuch are *f*, *h*, *l*, *m*, *n*, *r*, *ſ*, *y*; four of which are called *Liquids*, namely, *l*, *m*, *n*, *r*.

Q. *Why are theſe called* Liquids?

A. Becauſe of that eaſy Motion with which they nimbly glide away after a *Mute* in the ſame Syllable, without any Stand; as *ble* in *blemiſh*, and *pro* in *probable*.

B.

Q. *What is obſervable of* b?

A. Some Words ending in *mb*, quite loſe the Sound

† The Word *Conſonant* ſignifies Agreement; and thoſe Letters are ſo called, that agree with the Vowels in expreſſing Sounds.

Sound of *b*, and are pronounced ſhort; as *dumb*, (dum) *Crumb*, (Crum) *Lamb*, (Lam) *Limb*, (Lim) *Plumb*, (Plum) *Thumb*, (Thum.)

And ſome do ſo with *bt* final, or middle; as, *Debt*, (det) *Doubt*, (dout) *Debtor*, (Detor) *Subtile*, (Suttle.)

Q. *In what Words does* b *loſe its Sound, and ſerve only to lengthen the* Syllable?

A. B, like *e* final, lengthens the foregoing *Vowel* in *climb*, (clime) *Womb*, (Wome) *Coxcomb*, (Coxcome.)

C.

Q. *What have you to ſay concerning the Letter* c?

A. This Letter muſt not be put between two *Conſonants*, as *drink*, not *drinck*, except before *h*, as *Match*, *Watch*.

Q. *How many Sounds has* c?

A. Two; a ſoft Sound like *ſ*, in *Cedar*; and a hard Sound like *k*, in *cat*.

Q. *Where is* c *to be ſounded ſoft?*

A. 1. Before, *e*, *i*, and *y*; as in *cement*, *City*, *Cypher*, except *Sceva*, *Scheme*, *Sceleton*.

2. *C* is alſo ſounded ſoft before an *Apoſtrophe*, (') denoting the Abſence of *e*, or as if *e* was written before a Conſonant, and yet ſilent; as, *danc'd*, (danced) *plac'd*, (placed.) *

* As there is no Difference in the Sound of *ſ* and *c* before *e*, *i* and *y*, this is one of the hardeſt Things in the *Engliſh* Tongue, to know when to write the one, and when the other, there being no ſettled Rules for this Purpoſe; and Grammarians, multiplying Obſervations, rather confound than help the Learner: Since that Rule can be of little Service, that admits of

Q. *When is* c *to be ſounded hard?*

A. C is hard like *k* before *a*, *o*, *u*, and the Conſonants *l*, *r*; as, *can*, *Cord*, *Cub*, *clean*, *Crab*.

Q. *What Words are there in which* c *is not ſounded?*

A. C before *k* is quite loſt in Monoſyllables; as, *Back*, *Crack*, &c.

It is loſt alſo in theſe Words, *Schiſm*, (Sizm) *Verdict*, (Verdit) *Indictment*, (Inditement) *Victuals*, (Vittles) *Victualler* (Vitler) *perfect*, (perfit) *perfected* (perfited) *Perfectneſs*, &c. But it is ſounded in *Perfection*, *effective*, &c.

Q. *When is* ch *ſounded like* k?

A. Ch is ſounded like *k* in moſt foreign Words, and eſpecially in the proper Names of the Bible; as, *Archippus*, *Archangel*, *Baruch*, *Chymiſt*, *Choler*, *Chaos*, *Character*.

Q. *Are not ſome particular Words excepted?*

A. The antient *Engliſh* Sound of *ch* is uſually retained in theſe Words, *Archbiſhop*, *Archdeacon*, *Rachel*, *Cherubim*, *Arch*, *Architect*.

Q. *How is the* French ch *ſounded?*

A. The *French* ſound *ch* like *ſh*; and we retain that Sound in many Words immediately received from them; as, *Chevalier*, (Shevalier) *Machine*, (Maſheen) *Capuchin*, (Capuſheen) *Chaiſe*, (Shaize) *Champaign*, (Shampane.)

Q.

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of ſuch a vaſt Number of Exceptions: In this or any other Caſe, until the Learner be confirmed in a correct Way of Spelling, let him not truſt his uncertain Judgment, without conſulting a Dictionary, when he meets with a Word of which he has not a juſt Idea: And to prevent his miſtaking the ſame Word another Time, he ſhould write it down in his Pocket Book, which is the beſt Method to improve him in Spelling truely.

Q. *Can you give another Obſervation of the Sound of* ch ?

A. Ch is pronounced as *qu* in *Choir*, (Quire) *Choriſter*, (Quiriſter.)

Alſo *ch* at the End of a Word takes *t* before it, as, *Ditch*, *Bitch*, except ſome few common Words, as, *much*, *ſuch*, *rich*, *which*.

D.

Q. *What is obſervable of* d ?

A. The Termination *ed* is often ſhortened into *t* ; as, *burned*, *burnt* ; *ſhipped*, *ſhipt* ; *ripped*, *ript* ; *bleſſed*, *bleſt* ; *toſſed*, *toſt*, &c. But this ſhortening is never to be uſed when any Word in *d* or *t* final takes the Termination *ed* after it ; as, *land--landed*, not *land'd* ; *part--parted*, not *part'd* : Nor even when *d* or *t* follows it in the next Word.

Q. *Is ever the Sound of* d *loſt ?*

A. D is not ſounded in *Wedneſday*, (Wenſday) *Ribband*, (Ribbin) *Diamond*, (Dimon.)

F.

Q. *What are your Obſervations of the Sound of* f ?

A. 1. *F*, in the Word *of*, is ſounded ſtrong, like *v* ; as, *the Lord Mayor of* (ov) *London*.

But *off* (at a Diſtance) is ſounded with a fine Aſpiration ; as, *to keep off*, *to carry off*, (as if it was *oph.*)

2. *F*, in the Plural Number, is actually changed into *v*, and has its Sound ; as, *life—lives*, *wife—wives*.

G.

Q. *How many Sounds has* g ?

A.

A. It has two Sounds, like *c*, the one hard and the other ſoft.

Q. *When is* g *ſounded hard?*

A. *G* is always hard before, *a*, *o*, *u*, *l*, *r*, and at the End of a Syllable, or Word; as, *Garment*, *gone*, *Gun*, *Glaſs*, *grow*, *bring*, *bring-ing*: Alſo when *g*, *g* come together they are both hard, though *e* or *i* follows; as, *Dagger*, *Beggar*, *hugging*; except, *ſuggeſt*, *Suggeſtion*, *exaggerate*, *Exaggeration*.

Q. *When is* g *ſounded ſoft?*

A. *G* is uſually ſounded ſoft before *e*, *i*, and *y*; like *je*, and *ji*; as, *Gender*, *Ginger*, *Gypſy*.

Q. *Are there not ſome Exceptions?*

A. Yes, there are three Sorts of Exceptions.

1. All proper Names in the Bible have *g* hard before *e* and *i*, becauſe they are always ſo pronounced in their Originals; as, *Gethſemane*, *Gihon*, *Gilboa*, &c. and ſome others; as, *Gilbert*, *Argyle*.

2. *G* before *e*, is hard in the following common Words; *Anger*, *Auger*, *beget*, *eager*, *Finger*, *forget*, *Geer*, *Geeſe*, *geld*, *get*, *Gewgaws*, *Hanger*, *Hunger*, *linger*, *longer*, *Monger*, *Singer*, *together*, *Tyger*, *winged*, *wringeth*, *wrongeth*, *Wrongs*, *younger*.

3. *G*, before *i*, is hard in theſe Words; as, *begin*, *begirt*, *forgive*, *giddy*, *Gift*, *Gills*, *gild*, *gilt*, *Gilder*, *Gimlet*, *gird*, *Girdle*, *Girl*, *Girth*, *give*, &c.

Q. *Is* G *ever ſounded like* dg?

A. In a few Words; as, *Roger*, *College*, *Digit*, *Flagelet*, *frigid*, *Legerdemain*, *magic*, *Pigeon*.

Q. *Is the Sound of* g *ever loſt?*

A. 1. *G* before *m* and *n*, in the ſame Syllable, is ſilent: as, *Seignor*, (Senior) *Sovereign*, (Sovereign)

rein) *Phlegm*, (Fleme) *Sign*, (Sine) *deign*, (dein) *reign*, (rein) *arraign*, (arrain) *Gnat*, (Nat) *&c.*

Q. *How is* gh *ſounded in the Beginning of Words?*

A. Gh, in the Beginning of Words, ſounds like *g* hard, though it is very rarely uſed; as, *ghittar*, *Ghoſt*.

Q. *Is not* gh *ſometimes ſounded like* ff *and* ro?

A. 1. The proper Sound of *gh* is out of the Throat; but, to take off the Roughneſs, it is grown cuſtomary to ſound it like *ff*; as, *cough*, (coff) *laugh*, (laff) *enough*, (enuff*) *&c.* and ſometimes to neglect it quite

2. The Sound of *gh* at the End of ſeveral Names of Places is the ſame as *ro*; as, *Edinburgh*,, (Edinburro) *Gottenburgh*, Gottenburro) *Hamburgh*, (Hamburro.)

Q. *Can you give any Examples where* gh *is not ſounded?*

A. Gh is not ſounded in the following Words, but only lengthens the Syllable; as, *Almighty*, (Almity) *Daughter* (Dauter) *delight*, (delite) *Right*, (Rite) *though*, (tho) *&c.*

H.

Q. *Is* h *to be ſounded at the End of Words?*

A. H is not ſounded at the End of ſome Words; as, *Jehovah*, *Meſſiah*, &c. but it is always ſounded if *t* or *c* goes immediately before it; as, *match*, *catch*, *hath*, *Bath*, &c.

Q. *What do you obſerve farther about* h?

A.

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* *Enough*, when it ſignifies a ſufficient Quantity ſounds, as here, *enuff*: But, when it ſignifies a ſufficient Number, it ſounds *enow*; and it would be better to write it ſo.

A. 1. *H* is almoſt ſilent in *John, Thomas, Honour, Heir, honeſt.**

2. *H* is not written before any final Conſonant but *t*; as, *Knight, Light, might.*

3. *H* is loſt after *r*; as, *Rhine, Rheum, Rhetoric, Rheniſh.*

J,

Q. *What is obſervable of* j?

A. If this Letter be always tailed, as it ought to be, and the Learner accuſtomed to call it *ja*, no other Rules or Obſervations are neceſſary about it: It always begins a Syllable, and it is put before Vowels only; as, *James, Joſeph, June,* &c. and always bears the Sound of ſoft *g*.

K.

Q. *What is obſervable of* k?

A. It begins all Words of a hard Sound before *e, i,* and *n*; as, *keep, kill, Knife, know,* &c. but is never put before any other Letter, and even before *n*, with ſo much Conſtraint, that it always changes its Sound for that of *h*; as, *Hnight* for *Knight*: If the Sound of *k* comes before any other Conſonant, it is expreſſed by *c*; as in *Character, clear, cringe,* &c.

Q. *Have you no further Obſervations of the Letter* k?

A. *K* may be omitted in the ending *ick*, in Words

* From this it is that ſome Grammarians reckon *h* a uſeleſs Letter, as it is only an Aſpiration or ſoft Breathing in many Words; yet I cannot agree with them, as its Sound is ſo ſtrong, and its Uſes ſo manifeſt in *Hand, Ham, Hall, Hell,* &c. which, without it, would be *and, am, all, ell.*

Words of two or more Syllables, ſuch as *Muſick*, *Logick*, *Arithmetick*; which, though it is an old eſtabliſhed Way of Spelling, moſt of our modern Authors leave it out as a ſuperfluous Letter, and write *Muſic*, &c. juſtly alledging that *c* at the End of Words is always hard like *k*, without *y* or ſilent *e* to ſoften it, as in *Chace*, *Clemency*, &c.

L.

Q. *What is obſervable of the Sound of* l?

A. It is ſometimes ſounded like *r*; as, in the Word *Colonel*, (Cornel.)

Q. *What Words leave out* l *in the Pronunciation?*

A. L is ſilent in a few common Words as *Calf*, (Cafe) *Folk*, (Foke) *Pſalm*, (Pſaum) *Salmon*, (Sammon) *&c.* alſo in ſome Names of Places; as, *Alnwick*, (Anwick) *Lincoln*, (Lincon) *&c.*

Q. *Have you any thing further to obſerve concerning* l?

A. 1. *L* in Words of one Syllable, is uſually doubled at the End; as, *all*, *well*, *will*, *toll*, *full*, &c. except when a Diphthong comes before it; as, *hail*, *feel*, *Fool*, *Soul*: Moſt of Words compounded with *all*, are alſo written with one *l*; as, *Almighty*, *almoſt*, *always*, &c.

2. No Words of above one Syllable end in *ll*; as, *beautiful*, *faithful*, &c. except Words accented on the laſt Syllable; as, *inſtall*, *inſtill*, *recall*, &c.

M.

Q. *What is obſervable of the Letter* m?

A. M ſounds like *n* in the Words *Accompt*, (Account) and *Accomptant*, (Accountant.)*

N.

* They are commonly written *Account*, *Accountant*.

N.

Q. *What Words leave out* n *in the Pronunciation?*

A. N is never heard at the End of a Word after *m*; as, *Autumn*, *Column*, *condemn*, *contemn*, *damn*, *Kiln*, *limn*, *ſolemn*; but *n* muſt be written, becauſe the Words have a foreign Derivation.

P.

Q. *In what Words is* p *written and not ſounded?*

A. P is very obſcure, if not quite loſt before *s* at the Beginning of Words; as, in *Pſalmiſt*, *Pſalm*, *Pſalter*; or between *m* and *t*; as, *tempt*, *Attempt*, *exempt*, *Contempt*, *empty*, *ſumpter*, *Symptom*.

Q. *How is* ph *to be ſounded?*

A. When *ph* are in one Syllable, they always ſound like *f*; as *Phantaſy*, *Diphthong*, *Epitaph*: But when they are in different Syllables, each hath its natural Sound; as, *Shep-herd*, *up-hold*, &c.

Q. *Is the Sound of* ph *ever changed?*

A. In ſome Words it ſounds more ſtrongly, like *v*; as *Stephen*, (Steven) *Nephew*, (Nevew.*)

Q.

Q. *How is* q *ſounded?*

A. Like *ku*, or *k*, and has always *u* after it. It ends no Words without an *e* after it; and that but a few from the *Latin* in *quus*; as, *oblique*, *antique*, from *obliquus*, *antiquus*; in which the *que* ſounds like *c* hard, or *k*, and muſt be ſo pronounced. Words from the *French* change *que* into *c*, or *k*; as, *riſk*, *traffic*, from *riſque*, *traffique*.†

R.

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* *Note*, *Ph* is ſilent in *phthiſic*, (tiſic) *phthiſical*, (tifical.

† Some reckon this as an uſeleſs Letter, becauſe *c hard*, or *k*, might ſupply its Place.

R.

Q. *What is obſervable about* r?

A. It is ſometimes ſounded double; as in *Forage*, *Pariſh*, *periſh*, &c.

And is loſt in ſome Words; as, *Worceſter*, (Woſter) *Worſted*, (wooſted.)

S.

Q. *How many Sounds has* ſ?

A. Two: 1. A ſoft Sound, like hiſſing; and this is its proper and natural Sound.

2. A hard and more obſcure Sound, like z, at the End of Words; alſo after an improper Diphthong in the Middle of Words.

Q. *Can you give any Examples of the ſoft hiſſing Sound of* ſ?

A. This, *thus*, *us*, *yes*; but all Monoſyllables, except theſe four, which end with the ſtrong hiſſing Sound of *ſ*, are to be written with *ſs*; as, *hiſs*, *bleſs*, &c.

But in Words of more than one Syllable, after *ou* the *ſ* is not doubled; as, *glorious*, *gracious*, *tedious*, &c.

Q. *Can you give any Examples of the hard Sound of* ſ?

A. As, *has*, *his*, *was*; and it is always thus ſounded at the End of Monoſyllables ending with ſingle *s*; (except the four beforementioned, namely, *this*, &c.) and after an improper Diphthong in many Words; as, *Raiſe*, *Praiſe*, *Reaſon*, *graciouſly*, *Righteouſneſs*, &c.

Q. *What other Obſervations have you of* ſ *ſounding hard?*

A. S is ſounded hard, like z, in all Words of

the plural Number, and in all Verbs of the third Perſon ſingular; as, *Names*, *Worms*, *he hears*, *ſhe reads*.

Alſo when *ſ* follows a Syllable ſounded long; as, *grows*.*

Q. *In what Words is* ſ *not ſounded?*

A. S is not ſounded in *Carliſle*, *Liſle*, *Viſcount*, *Iſland*, *Iſle*, &c.

T.

Q. *How is* ti *ſounded before a Vowel?*

A. Like *ſi*, or *ſh*; as *Nation*, *Oblation*, &c.

Q. *Are there not ſome Exceptions?*

A. Yes; there are four Exceptions:

1. *Ti* keeps its own natural Sound when *ſ* or *x* goes immediately before it; as, *celeſtial*, *Commixtion*, &c.

2. *Ti* keeps its natural Sound at the Beginning of Words; as, *Tiger*, *Tiler*, *Title*, &c.

3. Comparatives in *er*, and Superlatives in *eſt*, from Adjectives ending in *ty*, give *ti* its natural Sound; as, *mighty*, *mightier*, *mightieſt*.

4. Names Plural, and the ſecond and third Perſons of Verbs ending in *ty*, give *ti* its natural Sound; as, *Cities*, *Duties*, to *empty*, thou *emptieſt*, he *emptieth*, and *emptied*; and from *pity* we ſay *pitiable*.

Q. *Do* ſt *any where ſound like* ſſ?

A. St ſound like *ſs* in ſuch Words as theſe, *Apoſtle*, *Briſtle*, *Buſtle*, *Caſtle*, *Epiſtle*, *Griſtle*, *Neſtle*, *ruſtle*, *Thiſtle*, *whiſtle*, *wreſtle*.

Q. *If*

* The ſmall ſhort *ſ* has no Place but when it is the laſt Letter of a Word, the long *ſ* ſerving every other Place where the Capital *S* is not uſed.

Q. *If* c, s, *or* t *going before* i *or* y, *followed by another Vowel, ſound alike; as in* Muſician, Imitation, Halcyon, Perſuaſion: *how muſt we know when to write one, and when another.*

A. 1. All Words of this Kind are derived from others; and therefore, when the original Words end in *de*, *ſ*, or *ſe*, then *ſi* is uſed; as, *perſuade—Perſuaſion, confeſs—Confeſſion, confuſe—Confuſion*, &c.

2. If the original Words end in *ce*, or *c*, than *ci* is uſed; as, *Grace—gracious, Muſic—Muſician.*

3. But if they end with *t* or *te*, then *ti* is uſed; as, *ſect—Section, imitate—Imitation*; except *ſubmit—Submiſſion, permit—Permiſſion*, &c.

Q. *How is* th *ſounded?*

A. When *th* come together in a Syllable, they are to be conſidered as but one Character, and ſounded at one Breath the ſame as the *Greek* Θ *Theta*, as in *thin, Thumb, Thyme*, &c.

V.

Q. *What do you obſerve of the Conſonant* v?

A. That it is to be pronounced like *ev*, or *ve.*

Q. *In what Poſition is it uſed?*

A. It goes before all the Vowels, but never follows them without *e* ſilent after, or at leaſt, underſtood; as, *vaſt, vend, Vice, Voice, vulgar, have, live, love, lov'd*, for *loved.*

It follows the Conſonants *l* and *r*; as, *Calves, carve*, &c.

W.

Q. *What are your Obſervations where the Letter* w *is written but not ſounded?*

A. 1. *W* is written, but not ſounded, in *Anſwer, Sword, Whore, Swooning*, &c.

2. It is never ſounded before *r* in the ſame Syllable; as, *wrap*, *Wrath*, *Wreath*, *Wretch*, *bewray*, *wrong*, *wrought*, *wroth*, *awry*.*

3. *W* is uſed both as a Vowel and a Conſonant; before or between the Vowels it is a Conſonant; as, *Want*, *went*, *Winter*, *Fewel*; but after *a*, *e*, *o*, it is a Vowel; as, *Awl*, *bawl*, *Dew*, *few*, *how*, *now*, &c.

Q. *How is* wh *ſounded?*

A. Wh is never ſounded but in Words purely *Engliſh*, and the *h* is ſounded before the *w*; as, *Wheel*, (hweel) *where*, (hwere) *when*, (hwen.)

X.

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* If each Letter was always pronounced with one and the ſame Sound ſuch Letter denotes, the Art of TRUE SPELLING might be eaſily attained; but ſeveral ſilent Letters being introduced into our Language, to write correctly is thereby rendered much more difficult, and is only to be acquired by frequent Exerciſes in Spelling, and carefully obſerving the Language as it now ſtands.—Some of the ſilent Letters have been adopted, and are retained out of Cuſtom, to ſoften and meliorate the Language, as *g* in *Foreign*, *Sovereign*, and *u* in *Honour*, *Labour*, there being no ſuch Letters in their Originals, *Forain*, *Souverain*, from the *French*, or in *Honor*, *Labor*, from the *Latin*.—But moſt of them are retained to trace out the original Tongue we have borrowed thoſe Words from, in which they have full Power, as *b* in *Debtor*, *Doubt*, *g* in *reign*, *i* in *Gardiner*, *t* in *Mortgage*, &c. in Conformity to their Orignals, *Debitor*, *Dubium*, *regno*, from the *Latin*, and *Jardinier*, *Mort* Death and *Gage*, a Pledge from the *French*. Though this Conformity in ſeveral *Engliſh* Words is certainly of great Service to Foreigners, &c. yet to obſerve it always, would make ſuch violent and unnatural Alterations, as the Genius of the *Engliſh* Language can never comply with, ſuch as, *Charm* into Carm, *Envy*—Invy, *obtain*—obtine, *Earth*—Erth, *Purſe*—Burſe, *Leſs*—Laſs, &c. it being evident the three former are derived from the *Latin*, Words *Carmen*, *Invidia*, and *obtineo*; and the three latter from the *Greek* ones Ερα, Βυρσα, and Ελασσων.

X.

Q. *What do you obſerve of the Letter* x?

A. 1. *X.* is a double Conſonant, and hath no Sound of its own.

2. At the Beginning of a Word it is always ſounded like z; as in *Xenophon.*

3. In the Middle and End of Words it ſounds like *cs* or, *ks*; as in *Xerxes*, *Wax*, or *Xercſes*, *Waks*, &c. and never begins a Syllable but in proper Names.

Z.

Q. *What do you obſerve of the Letter* z?

A. Z is a double Conſonant, and contains the Sounds of *ds*; as in *Zeal*, *Zone*, or *dſeal*, *dſone*, &c.

It may go before or after any of the Vowels, but never immediately before or after any of the Conſonants.

CHAP. V.

Of SPELLING, *or the* DIVISION *of* WORDS *into* SYLLABLES.

Q. *WHAT is* Spelling?

A. Spelling is an uſeful Art, which ſhews,

1. How to take *Words* aſunder into convenient Parts, in order to ſhew their true Pronunciation, and original Formation.

2. How to join *Letters* and *Syllables* together, which are divided, ſo as to compoſe *Words* by them.

Q. *Are theſe two Ways of* Spelling *preparatory to* Reading?

A. Both; namely, the dividing of Words already made into *Syllables* and *Words*; and, out of theſe to make up the ſame *Words* again; as in ſpelling the Word *merciful*, we ſay, *m-e-r—mer—c-i—ci—merci—f-u-l—ful—merciful:* So that the Word is firſt divided into its Parts, and then ſet together again.

Q. *What is a* Syllable?

A. A *Syllable* is a complete Sound uttered in one Breath, and may conſiſt of one ſingle Vowel, or of a double Vowel, joined to one or more Conſonants; as, *a*, *Book*, *o-be di ent*, &c. but without a Vowel, no Syllable can be formed, becauſe, *bnd*, *rmp*, or any other Conſonants, cannot be pronounced.

Q. *How many Letters may there be in a* Syllable?

A. Eight; as in *Strength.*

Q. *How many* Syllables *may be in a* Word?

A. No *Word* has above ſeven or eight; (few in *Engliſh* have ſo many) as, *co-eſ-ſen-ti-a-li-ty*, *in-com pre-hen-ſi-bi-li-ty.*

Q. *Is a true Diviſion of* Words *into their* Syllables *very neceſſary for true Pronunciation?*

A. Yes; for Reading, being nothing but a rapid or quick Spelling, whoever ſpells or divides Words improperly, muſt conſequently read and ſpeak ſo; as, ſuppoſe a Boy, in reading the Words *Dan-ger*, *Drink-er*, rightly divided, ſhould ſay *Dang-er*, *Drin-ker*, it would be eaſily perceived he had pronounced and corrupted theſe Words as far wrong in ſpeaking as in ſpelling; ſo that without a true Diviſion, our Speech itſelf would be improper, and hardly intelligible.

Q. *How*

Q. *How muſt we then learn to divide* Engliſh *Words rightly into* Syllables?

A. By obſerving the eight following Rules, by which, with their Exceptions, all *Engliſh* Words may be properly divided.

General RULES *for dividing* Words *into* Syllables.

RULE I.

IF two Vowels come together, not making a Diphthong, they muſt be divided; as, *Li-ar*, *Li-on*, *Ru-in*.*

RULE II.

A ſingle Conſonant, between two Vowels, joins to the latter Vowel; as, *a-bide*, *a-lone*, &c. except *x* and *w*, which are always joined to the former; as, *Ox en*, *Ex-am-ple*, *Jew-el*, *Vow-el*, &c.

RULE III.

If there be two Conſonants, that are proper to begin a Syllable, between two Vowels, they muſt be joined to the latter Vowel; as, *Fa-ther*, *Fa-ble*, &c.

The

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* Obſerve what Vowels are in each Word; for there is generally but one Vowel to one Syllable.

Except 1. There be two Vowels, called a *Diphthong*; as, *ai*, in *aim*; or three Vowels, termed a *Triphthong*; as, *eau*, in *Beau*.

2. Or *e* be added to lengthen the former Vowel; as, *Wine*, *Note*, &c. or for Ornament; as, *give*, *live*, &c. or to ſoften the Sound of *c* or *g*; as, *Lace*, *Race*, *Age*, *Cage*, &c.

The § *double Conſonants*, which may begin Words and Syllables, are about 36; namely,

bl	as	*bleed*	*pr*	as	*Prince*
br		*Brace*	*rh*		*Rhine*
ch		*Change*	*ſc*		*ſcant*
cl		*clear*	*ſh*		*ſhew*
cr		*Crowd*	*ſk*		*Skirt*
**dl*		*kin-dle*	*ſl*		*Sleep*
dr		*dry*	*ſm*		*ſmart*
dw		*Dwarf*	*ſn*		*Snare*
fl		*Fleet*	*ſp*		*Speed*
fr		*Froſt*	*ſq*		*Squib*
gh		*Ghoſt*	*ſt*		*ſtill*
gl		*Glory*	*ſw*		*ſwear*
gn		*gnaw*	*th*		*this*
gr		*Grove*	*tl*		*Title**
**kl*		*wrinkle*	*tr*		*Trade*
kn		*Knave*	*tw*		*twain*
ph		*Phyſick*	*wh*		*Wheel*
pl		*Plant*	*wr*		*Wrath*

RULE IV.

If there be two Conſonants between two Vowels, that cannot begin a Syllable, they muſt be divided; as, *Cham-ber*, *Ser-vant*, &c.

RULE V.

When two of the ſame Conſonants, come together in a Word, they muſt be parted; as, *ap-pear*, *ap-ply*, *bor-row*, *Man-ner*, &c.

RULE

§ The double Conſonants here are not meant two Conſonants under one Character, as *x* or *z*, but two Conſonants taken together; and thus it is in Conſonants ſaid to be *treble*.

* Theſe three (*i. e. dl, kl, tl,*) cannot begin any Words.

RULE VI.

If there be three Conſonants between two Vowels, as many of them as are proper to begin a Word or Syllable muſt be joined to the latter Vowel; as, *a-ſcribe*, *Brim ſtone*, *King-dom*, &c.

There are about 13 *treble Conſonants*, which may begin a Word or Syllable; namely,

chr	as	*Chriſt*	*ſph*	as	*Sphere*
phl		*Phlegm*	*ſpl*		*Spleen*
phr		*Phraſe*	*ſpr*		*ſpread*
ſch		*Scheme*	*ſtr*		*ſtrain*
ſcr		*Screen*	*thr*		*three*
ſhr		*ſhrink*	*thw*		*thwart*
ſkr		*ſkrew*			

If the *treble Conſonants* be proper to end a Word, they may all be put to the former Syllable; as *Hatch-et*, &c.*

RULE VII.

If there be four Conſonants between two Vowels, the firſt is always joined to the former Vowel, and as many of the other three as can begin a Syllable, muſt be joined to the latter Vowel; as, *in-ſtruct*, *tranſ-greſs*, *Parch-ments*, &c.

Q. *Are there any Words which do not come under theſe laſt Rules of* dividing?

A. Yes,

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* If when two or three Conſonants come together in a Word, the Learner be put upon to reflect, whether he remembers any Words or Syllables to begin with ſuch Conſonants, it will, I believe, be better than crowding his Memory with ſo many Particulars; for if ſuch Letters are proper to begin Words or Syllables, Examples will immediately accrue, and a little Practice in this Way will ſoon enable him to determine at firſt Sight.

A. Yes, there are two ſorts of Words excepted, namely, *Words compounded* and *derived.*

Q. *What is meant by a* Word compounded?

A. A Word which is made up either of two ſeveral diſtinct Words; as *God-head, Man-hood,* &c.

Or of one Word, which is called a *primitive one,* and a Syllable going before it, which is uſually a Prepoſition: ſuch as theſe,

ab		*ab-ſolve*	*dis*		*diſ charge*
ad		*ad-join*	*mis*		*miſ-inform*
de		*de-claim*	*per*		*per-ambulate*
en	as	*en-ſnare*	*pro*	as	*pro-create*
ex		*ex-change*	*re*		*re flux*
in		*in-human*	*ſub*		*ſub-ordinate*
un		*un-clean*	*trans*		*tranſ-form*

Q. *What do you mean by a* Word derived?

A. A Word made of one *original,* or *primitive Word,* and a Syllable following it, which is called a *Termination,* or the Ending of the Word; as,

able		*profit-able*	*eſt*		*read-eſt*
age		*Bond-age*	*et*		*Thick-et*
al		*ornament-al*	*eth*		*read-eth*
ance		*Accept-ance*	*ice*		*Juſt-ice*
ard		*Stand-ard*	*ing*		*ſpend-ing*
ary		*ſecond-ary*	*iſh*		*fool-iſh*
ation	as	*Ferment-ation*	*iſm*	as	*Heathen-iſm*
ate		*paſſion-ate*	*iſt*		*Art-iſt*
ed		*bleſſ ed*	*leſs*		*harm-leſs*
en		*length-en*	*ly*		*kind-ly*
ence		*Confer-ence*	*ment*		*Puniſh-ment*
er		*Priſon-er*	*neſs*		*Sharp neſs*
es		*Coach-es*	*or*		*Debt-or*
eſs		*Count-eſs*	*ous*		*raven-ous*

RULE

RULE VIII.

All the ſingle *original* or *primitive Words*, muſt keep their own Letters and Syllables, or additional Parts; namely, the *Prepoſitions* and *Terminations* muſt be ſpelled ſeparately and diſtinctly by themſelves; as, *en-able*, *un-equal*, *bond-age*, *zeal-ous*, &c. *

Except 1. Such *original Words*, as take only *y* after them for their *Termination*, have as many of the foregoing Conſonants joined to it as can begin a Word; as, *wor-thy*, *craf-ty*, &c.

2. Such as end in *e*, and loſe it before the *Termination*; as, *write*, *wri-teſt*, &c. are to be ſpelled by the common Rules: But if the *Termination* begins with the Vowel *a*, or a Conſonant, the final *e* is ſtill kept, as, *change-able*, *Abatement*, &c.

3. *Original*, or *primitive* Words, ending with any of the above *Terminations*, as *capitulate*, cannot be divided *capitul-ate*, *capitul* being no *primitive* Word, *&c.*

NOTE.

The Endings *cial*, *tial*, *cian*, †*ſion*, *tion*, ſhould

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* Words of one Syllable ending with a Conſonant, and no Diphthong preceding it, have always that Conſonant doubled when compounded with a Termination that begins with a Vowel, as, *Man*, *manned*, *Pen*, *penned*, *Stop*, *ſtopping*, *Drop*, *dropping*, &c. alſo Words of more Syllables, when the Accent lies on the laſt Syllable ending with a Conſonant, have it likewiſe doubled in the Derivative, *prefer*, *prefer-red*, *compel*, *compel-led*, *acquit*, *acquit-ted*, &c. All ſuch Words are beſt divided by Rule 5th.

† Theſe two commonly take a Letter from their primitive Words, as, tranſgreſs, Tranſgreſ*ſion*, inſpect, Inſpec-*tion*, perfect, Perfec-*tion*.

ſhould not (according to the modern Way of pronouncing) be parted in ſpelling, being ſo many diſtinct Sounds, which cannot be divided without being corrupted; for the *ci*, *ſi*, or *ti*, is always ſounded like § *ſh* in the laſt Syllable of Words; as,

‖ *Ar-ti-fi-"cial*, *Sub-ſtan-tial*, *Mu-ſi-"cian*, *E-gyp-tian*, *Per-ſua-ſion*, *Sal-va-tion* — is ſounded — *artiſi-ſhal*, *ſubſtan-ſhal*, or *ſhel*; *Muſi-ſhan*, *Egyp-ſhan*, or *ſhin*; *Perſua-ſhon*, *Salva-ſhon*, or *ſhun*.

Whether this be a Propriety or not, I ſhall not abſolutely determine, (as it is a Matter of Diſpute among the Critics;) however, we cannot find one Inſtance in good Poetry, where any of the ſaid Endings counts more than one ſingle Syllable.

EXAMPLES.

When the dull Ox, why now he breaks the Clod,
Now wears a Garland, an Egyp-tian *God.*

No, 'tis reply'd, the firſt Almighty Cauſe
Acts not by par-tial, *but by gen'ral Laws.*

That Reaſon, Paſ ſion, *anſwer one great Aim;*
That true Self-love and So-cial *are the ſame.* POPE.

Freed by the Terror of the Victor's Name,
The reſcu'd States his great Protec-tion *claim.*

ADDISON.

CHAP.

§ Except when *ſ* precedes the *ti*; as, *que"ſtion*, *cele"ſtial*, &c.

‖ The *ci* in this Poſition has moſtly a double Accent; which ſee fully explained in Page 47.

CHAP. VI.

Of STOPS *and* MARKS.

THE *Stops* are uſed to ſhew what Diſtance of Time muſt be obſerved in Reading: They are ſo abſolutely neceſſary to the better underſtanding what we read and write, that, without a ſtrict Attention to them, all Writing would be confuſed, and liable to many Miſconſtructions.

Stops, conſidered as Intervals in Reading, are ſix; namely, a *Comma*, *Semicolon*, *Colon*, *Period*, *Interrogation*, and *Admiration*. A *Comma* ſtops the Reader's Voice, whilſt one may deliberately count the Number *one*; the *Semicolon*, *one*, *two*; the *Colon*, *one*, *two*, *three*; the *Period*, *Interrogation*, *Admiration*, or *Exclamation*, *one*, *two*, *three*, *four*.

The CHARACTERS *of* STOPS *are*, viz.

1. A *Comma*, placed at the Foot of a Word, and marked, *thus* (,).
2. A *Semicolon*, a Point over a *Comma* (;).
3. A *Colon*, two Points (:).
4. A *Period*, a ſingle Point at the Foot of a Word (.).
5. A Note of *Interrogation*, or aſking a Queſtion (?).
6. A Note of *Exclamation* or *Admiration* (!).*

* Several Grammarians refer the treating of Stops and Marks till after *Syntax*, not conſidering them abſolutely neceſſary to be known till the Scholar be fit to apply them to their proper Purpoſes in Writing: But as a more early Knowledge of ſuch of them as are uſed as Intervals in *Reading*, &c. is found to be the moſt expeditious Method in forwarding a Learner, by giving him the Senſe of what he reads (*which, without ſuch a Knowledge of them, might be confuſed and unintelligible*) it is thought proper to give them a Place here.

The MARKS, *&c. are theſe that follow.*

1. *Accent* (′)
2. *Apoſtrophe* (’)
3. *Aſteriſm* (*)
4. *Breve* (˘)
5. *Caret* (^)
6. *Circumflex* (ˆ)
7. *Dieresis* (¨)
8. *Hyphen* (-)
9. *Index* (☞)
10. *Obeliſk* (†)
11. *Paragraph* (¶)
12. *Parentheſis* ( )
13. *Crotchets* [ ]
14. *Quotation* (“)
15. *The End of a Quotation* (”)
16. *Section* (§)
17. *Ellipſis* (——)
18. *Brace* (⏟)

STOPS *exemplified and explained.*

1. A *Comma* (,) may be uſed in ſeveral Situations; 1. After every diſtinct Word of Numbers; as, *one, two, three, four, five, ten, twenty,* &c.

— After every diſtinct Figure of Numbers; as, 1, 2, 3, 4, 5, 10, 20, *&c.*

— After bare Names of Perſons &c. called upon or ſpoken to; as, *Remember not, O Lord, our Offences*; or Things diſtinctly mentioned; as, *Aſh, Elm, Oak,* &c. *Sheep, Oxen, Horſes,* &c. *James, Robert, William,* &c.

— After every the leaſt diſtinct Clauſe of a Sentence, which is Part of a more perfect one; as, *Nature cloaths the Beaſts with Hair, the Birds with Feathers, and the Fiſhes with Scales.*

— An Interjection alone muſt be pointed from the reſt; as, *Shah, trouble us not with Trifles.*

2. A *Semicolon* (;) is made uſe of when half the Sentence is yet behind, and in diſtinguiſhing Contrarieties; as, *Are you humble, teachable, adviſeable*; or *ſtubborn, ſelf-willed, and high-minded?*

3. A

3. A * Colon (:) is made uſe of to diſtinguiſh a perfect Sentence, which has a full Meaning of its own; but yet leaves the Mind in Suſpence and Expectation to know what follows; as, *An envious Critic cannot forbear nibbling at every Author that comes in his Way: Nor can even the moſt admired Poet that ever wrote eſcape him.*

A *Colon* is alſo generally uſed before a *comparative Conjunction* in a Similitude; for Example, *As an ill Air may endanger a good Conſtitution: So may a Place of ill Example endanger a good Man.*

4. The *Period*, or full Stop (.) is uſed at the Concluſion of a Sentence, and ſhews that the Senſe is completed and ended; as, *Fear God. Honour the King.*

5. A Note of *Interrogation* (?) is put after a Queſtion is aſked; as, *What ſhall we do? Whom ſhall we blame?*

6. A Note of *Exclamation*, or *Admiration* (!) is uſed when Something is admired, or exclaimed againſt; as, *Oh the Idleneſs! Oh the Perverſeneſs of the Boy!*

Marks, &c. *explained.*

1. An *Accent* (') being placed over a Vowel, denotes, that the Tone, or Streſs of the Voice, in pronouncing, is upon that Syllable; as, *Bâptiſm.*

2. *Apoſtrophe* (') at the Head of Letters, denotes ſome Letter, or Letters, left out for a quicker Pronunciation; as, *I'll*, for *I will*,;

* *Chambers'* Dictionary ſays, Grammarians are not agreed about the preciſe Difference between the *Colon* and *Semicolon*; and therefore thoſe two Pauſes ſeem to be uſed by many Authors indifferently.

lov'd for *loved*; *wou'd'ſt*, for *wouldeſt*; *ſha'n't*, for *ſhall not*; *ne'er*, for *never*.

3. *Aſteriſm* (*) guides to ſome Remark in the Margin, or at the Foot of the Page: Several of them ſet together ſignify, that there is Something wanting, defective, or immodeſt in the Paſſage of the Author; thus: ****.

4. *Breve* (˘) is a Curve, or crooked Mark over a Vowel, and denotes that the Syllable is ſounded quick, or ſhort; as, *Hăt Băt*.

5. *Caret* (^) when any Letter, Syllable, Word, or Sentence happens, by Miſtake, to be left out in Writing or Printing, this Mark (^) is put under the Interlineation, in the exact Place where it is to come in; as,

Juſtice and Temperance ^ *are excellent Virtues.*

6. *Circumflex* (ˆ) is the ſame in Shape as the *Caret*, but is always placed over ſome Vowel in a Word, to denote a long Syllable; as, *Euphrâtes*.

7. *Diereſis*, (¨) or *Dialyſis*, is noted by two full Points at the Top of the latter of two Vowels, to diſſolve the Diphthong, and to divide it into two Syllables; as, *Capernaüm*.

8. *Hyphen* (-) is a ſtreight Mark acroſs, which, being ſet at the End of a Line, denotes that the Syllables of a Word are parted, and that the Remainder of it is at the Beginning of the next Line.

It is uſed alſo to join, or compound, two Words into one; as, *Ale-houſe*, *Inn-keeper*, &c.

In this Caſe the latter muſt never begin with a Capital, except Names of Countries, Towns, or Offices; as, *South-Britain*, *North-Britain*, *Weſt-Auckland*, *Attorney-General*, &c.

When-

Whenever a Word is thus parted at the End of a Line, the Syllable muſt be carefully ſeparated by the Rules for dividing.

If placed over a Vowel, it denote it long, as *hāte*; and in Writing it is called a *Daſh*, and ſignifies the Omiſſion of *m* or *n*; as, *Nothing is more cōmendable thā fair Writing.*

9. *Index* (☞) or the Fore-finger pointing, ſignifies that Paſſage to be very remarkable againſt which it is placed.

10. *Obeliſk* (†) is uſed as well as the *Aſteriſm*, (*) to direct to ſome Note or Remark in the Margin, or at the Foot of the Page: And this is alſo done by parallel Lines, as (‖); ſometimes by a double *Obeliſk*, as (‡); and, at other Times, by Letters or Figures included within a *Parentheſis*, thus (*a*), (1), or thus [a].

11. *Paragraph* (¶) is uſed chiefly in the Bible, and denotes the Beginning of a new Subject, or Matter.

12. *Parentheſis* ( ) is uſed when, after a Sentence is begun, another Sentence, or Part of a Sentence is put in, before the firſt be finiſhed, which ſerves to explain and enlarge the Senſe; as, *Prince* Æneas *(for his paternal Affection would not ſuffer him to reſt) diſpatches truſty* Achates *to fetch his Son.*

13. *Crotchets*, or *Brackets*, [ ] incloſe ſhort Sentences that have no Connection with the Subject treated of, but ſerve for References to Paſſages of the ſame Book, Authors, or Dates; as, [*See p.* 91. *Vol.* I. *of this Work*] [*See* —— *on this Subject*] [*This is very badly deſcribed by* ——]

14. *Quotation*, (“) or double *Comma* turned,

is put at the Beginning of ſuch Words, or Lines, as are cited out of other Authors.

15. *End of the Quotation,* (") or double *Apoſtrophe,* is put after the laſt Words, or Line, to ſhew that the Paſſage cited is finiſhed.

16. *Section* (§) or *Diviſion,* is uſed in ſubdividing of a Chapter, into leſs Heads, or Parts. It is alſo uſed to direct to ſome Note in the Margin, or at the Foot of the Page.

17. *Ellipſis* (—) or *Omiſſion,* is when Part of a Word is left out; as, *K—g* G——ge, for *King* George; or when a Word is omitted.

18. *Brace,* (⏞) to join ſeveral Words or Sentences together, particularly in Poetry; as,

While thee, O Virtue, bright celeſtial Gueſt,
Whoe'er purſues, ſecures eternal Reſt,
And cannot be unhappy, tho' oppreſt.

☞ By bad Pointing an Author's Meaning is not only inverted but often made nonſenſical. Thus, it is ſaid, in the 11th Edition of *Drelincourt's Conſolations againſt the Fears of Death,* p. 310. *This Part ſhall not be taken from us; this bright Beam of our future Glory ſhall never be put out but in the Life to come. We ſhall poſſeſs as much of this Kingdom as we are able, and ſhall be cloathed with all the Light and Splendour of the heavenly Glory.* Any Perſon may ſee the Error in that Sentence; which would have been prevented by putting a *Colon* after the Word *out,* and omitting the *Period* after *come.*

A Biſhop of *Ajello* ordered an Inſcription to be put over his Gate, *viz. Porta patens eſto nulli, claudaris honeſto.* By the Painter's putting a *Comma* after *nulli,* inſtead of *eſto,* it read, *Gate, be thou open to no Body, but be ſhut to an honeſt Man*; inſtead of, *Gate, be thou open, and not ſhut to any honeſt Man.* For which he loſt his Biſhoprick.

N. B. *See* Orthography *particularly exemplified in the laſt Table of Words in* Proſody.

OF

OF

PROSODY:

OR,

DUE PRONUNCIATION.

PART II.

CHAPTER I.

Q. *WHAT is the Meaning of the Word* Proſody?

A. It is a Word borrowed, from the *Greek*; which, in *Latin*, is rendered *Accentus*, and, in *Engliſh*, *Accent*.

Q. *What is meant by* Accent?

A. Accent originally ſignified a Modulation of the Voice, or chanting to a muſical Inſtrument; but is now generally uſed to ſignify DUE PRONUNCIATION, *i. e.* the pronouncing a Syllable, according to its Quantity (whether it be long or ſhort) with

with a ſtronger Force, or Streſs of the Voice, than the other Syllables, in the ſame Word; as, *a*, in *áble*, *o*, in *abóve*, &c.

Q. *What is* Quantity?

A. Quantity is the different Meaſure of Time in pronouncing Syllables, from whence they are called *long* and *ſhort*.*

Q. *What is the Proportion between a* long *and a* ſhort Syllable?

A. Two to one; that is, a *long Syllable* is twice as long in pronouncing as a *ſhort Syllable*; as, *hāte Hăt*.†

Q. *How many Ways may Accent be conſidered?*

A. Four; as it may relate to Words of two, three, or many Syllables, or to Words compoſed of the ſame Letters, (as are many Names and Verbs) but of different Significations; and are therefore only to be diſtinguiſhed by being differently accented.

Q. *Seeing many* Names *and* Verbs *are ſpelled with the ſame Letters, how are they to be diſtinguiſhed in pronouncing?*

A. By laying the *Accent* on the firſt Syllable in *Names*, and on the laſt Syllable in *Verbs* or; as, in the following Examples.‖

NAMES

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* The Rules for this Diſtinction of *long* and *ſhort Syllables* having been already given in *Chap.* II. of *Part* I. need not be here repeated.

† This Mark (–) ſet over a Syllable, ſhews that it is long, and this Mark (˘) that it is ſhort; as, *Rēcŏrd, rĕcōrd.*

‖ It is remarked by the late ingenious Dr *Watts*, "That it is the Cuſtom of the *Engliſh* in moſt Words, to throw the Accent as near the firſt Syllable as poſſible."

NAMES.	VERBS.
An A'ccent	*to acce'nt*
A Concert	*to concert*
A Deſert	*to deſert*
An Object	*to object*
A Preſent	*to preſent*
A Rebel	*to rebel*
A Torment	*to torment*
An Unit	*to unite*, &c.

Q. *What Rules have you for accenting Words of two Syllables?*

A. Two: 1. Any Compound Word of two Syllables, whether compounded by a Prepoſition or Termination, is accented on the primitive Part; as, *ſín-ful*, *gód-ly*, *ab-ſólve*, *ad-hére*, &c.

2. Words of two Syllables, when the one Syllable is long and the other ſhort, the Accent is on the long one; as, *Aú-thor*, *Hó-nour*, &c. When both Syllables are long, or both ſhort, the Accent is generally laid on the firſt; as, *prí-vate*, *Mán-ners*, &c. Words ending with *ure*, or *le*, where the *e* is ſilent, or ſounded before the *l* or *r*, are alſo commonly accented on the firſt Syllable; as, *ín-jure*, *Cán-dle*, &c.

Q. *How are Words of three Syllables commonly accented.*

A. When they are compounded with both a Prepoſition and Termination, the Accent is on the primitive Part, as *A-grée-ment*, *Ad-vánce-ment*; and if compounded only with one of them, the Accent lies ſtill moſtly on the middle Syllable, as *Ex-tér-nal*, *cor-rúpt-ed*, &c.

Q. *How*

Q. *How are Polyſyllables*; or, *Words of three or more Syllables, to be accented?*

A. They are commonly accented either on the laſt Syllable but two; as, *con-vé-ni-ent, op-por-tú-ni-ty*; or on the laſt ſave one in Words ending in *ic, cial, tial, cian, tian, ſion, tion*; as, *an-gél-ic, ar-ti-fi"-cial, cre-dén-tial, Mu-ſi"-cian, E-gy'p-tian, Oc-cá-ſion, Sal-vá-tion.*

Words of ſix Syllables have frequently two *Accents*, one on the firſt, and the other on the fourth; as, *ún-phi-lo-ſó-phi-cal, fá-mi-li-á-ri-ty.*

CHAP.

☞ But after all the Rules that can be given, no Method will lead a Learner ſo eaſily to put the *right* Accent upon Words, as Tables or Catalogues of Words *properly* accented on the firſt, ſecond, or third Syllables: And though moſt of our Grammarians have omitted ſuch Tables, judging them more proper and peculiar to Spelling-books; yet I chuſe to inſert the few following, and think them abſolutely neceſſary.

I. For the above Reaſon in regard to the accenting.

II. From their Uſefulneſs in exemplifying and proving the ſpelling Rules, being adapted to anſwer them all pretty equally; beſides, Exerciſes in Spelling cannot be thought too frequent, eſpecially to young Scholars.

III. As they are in general both uſeful common Words, and Words that are moſtly compoſed of ſuch Letters as vary in their Uſes and Sounds, according to their different Poſitions, *viz. c* and *g, e*, final, *ph, th, ci, ſi, ti*, &c. they will ſerve as Examples for *Orthography*; for want of which in other Grammars I have been obliged, in the Courſe of teaching, to have ſuch a Collection in Manuſcript, [*See Table* 10.] which I humbly recommend to the Public; and can aſſert, from Experience, that all ſuch Rules though learned ever ſo perfectly by Heart, are mere Pretence or Pedantry in the Maſter, entirely inſignificant and uſeleſs to the Scholar; nay, rather pernicious and troubleſome Lumber in his Memory, unleſs reduced to Practice, and rendered familiar and natural by Example.

CHAP. II.

Dissyllables, *or Words of* Two Syllables, accented *on the former Syllable.*

TABLE I.

Á B-bot	á-ny	bó-ſom	cár-nal
ab-ject	a-pron	bright-neſs	car-ry
ac-cent	ar-dent	brim-ſtone	ce-dar
af-ter	aſſ-es	bur-den	cel-lar
am-ber	Bab-bler	Cab-bage	cen-ter
am-buſh	bad-neſs	cab-bin	cham-ber
an-chor	*ba″lance	cam-bric	cha″pel
an-ger	ban-ter	can-dle	chap-ter
an-gel	bar-ber	can-ker	cler-gy
an-ſwer	blun-der	can-non	col-lege
an-them	bond-age	ca-pon	con-ſtant
an-vil	bor-der	car-go	cre″dit

Dag-

* This (″) is called the *Double Accent*, the Uſe of which is every where to denote, that the Letter which begins the Syllable to which it is prefixed has a double Sound, one of which belongs to the preceding Syllable: Thus the Words *Ba″-lance*, *Cha″-pel*, *Mi″ ſtreſs*, *A″-ni-mal*, &c. are ſounded with double Conſonants; as, *Bal-lance*, *Chap-pel*, *Miſ-ſtreſs*, *An-ni mal*. A little Obſervation will be ſufficient to diſtinguiſh this wherever it occurs. This double Accent (like the *Hebrew* Way by *Dageſh*) is an Idiom common in our Language, without which our Diviſion could not be reducible to Rule, except to that random one of the Ear; which of courſe muſt change with the various Dialects of Counties: However, ſuch as chuſe to follow that uncertain Way, may, with Eaſe, teach by theſe Tables, as the Words are all properly marked where the double Accent happens. — The double Accent ſhews alſo where the Streſs of the Voice lies when alone, the ſame as the ſingle one.

Dág-ger
dark-ly
dar-ling
debt-or
de-cent
di″ſtant
doc-trine
dol-phin
dra-per
drunk-ard
dwin-dle
E-dict
ef-fect
ef-fort
el-der
em-ber
em-pire
end-leſs
en-gine
en-ter
en-vy
er-ror
e-ven
e-vil
Fa-bric
fac-tor
fa″-mine
far-ther
far-thing
fa-ther
fe-male
fer-vent
fe-ver
fic-kle
fór-tune
for-ward
fu-ture
Gal-lant
gar-den
gar-ment
glad-neſs
glo-ry
go″ſpel
gro-cer
gun-ner
Ham-mer
han-dle
hand-ſome
hap-py
hel-met
high-neſs
ho″neſt
hum-ble
hun-dred
hurt-ful
I-dle
i-dol
i-ſland
i″mage
im-pulſe
in-ſtant
i-ron
judge-ment
jug-gle
ju-lep
junc-ture
Kind-neſs
king-dom
kínſ-folk
Lad-der
la-den
la-dle
la-dy
land-lord
lan-tern
large-neſs
li″mit
love-ly
Man-ner
ma″ſter
mem-ber
mer-chant
mer-cy
mind-ful
mi″ſtreſs
mo″deſt
mo″ney
month-ly
mort-gage
morn-ing
mo″ther
Name-ly
na-tive
na-ture
na″vy
ne-phew
ne″ver
no-ble
non ſenſe
no″thing
no-tice
num-ber
nó-vice
nur-ture
nu-ſance
Ob-ject
of-fice
off-ſpring
oft-en
or-gan
or-phan
o-ther
ox-en
Pa″lace
pa″late
pale-neſs
parch-ment
pa-rents
pa″riſh
par-ſon
pa″ſtor
pa″ſture
pay-ment
pi″ty
prac-tice
pro″fit
pro″miſe
pro″per
pro″phet
pro″ſper
pul-pit
Qua-drant
quar-ter
quick-ly
qui-et
qui″ver
rac-ket

rác-ket	ſén-tence	témp-er	út-moſt
raſh-ly	ſer-vant	te″nant	ut-ter
ren-der	ſev-en	ten-der	Va″lue
right-ly	ſhep-herd	thank-ful	ver-dict
ri-ot	ſhil-ling	there-fore	ve″ſtry
rob-ber	ſi-lence	thun-der	vi″car
ru-in	ſil-ver	tim-ber	vi″ſit
Sab-bath	ſin-gle	ti-tle	War-rant
ſa″vage	ſi″ſter	to-tal	wi″dow
ſcho″lar	ſo″lemn	tur-nip	Year-ly
ſcrip-ture	ſpi″rit	Un-cle	yon-der
ſe-cret	Ta-ble	up-right	Zeal-ous

TABLE II.

DISSYLLABLES *accented on the latter Syllable.*

A-báſe	Bap-tíze	con-firm	en-gráve
a-bide	be-came	cor-rode	e-rect
ab-hor	be-get	cor-rupt	e-ſcape
ab-jure	be-long	De-baſe	e-ſtate
ab-ſolve	be-ſides	de-camp	e-vent
ab-ſurd	Com-mit	de-face	ex-alt
ac-cept	com-pare	de-fame	ex-cept
ad-mire	com-pel	de-ject	ex-pence
af-fect	com-pile	de-light	ex-pire
af-flict	con-cern	de-miſe	ex-port
af-front	con-ciſe	de-ny	ex-poſe
a-lone	con-clude	de-part	ex-preſs
al-ong	con-cur	diſ-ſolve	ex-tract
a-miſs	con-dole	E-clipſe	ex-treme
a-part	con-feſs	e-lect	Fo-ment
a-wake	con-fide	em-brace	for-bid

fore-wárn	ob-ſérve	re-fíne	Sa-lúte
for-get	ob-ſtruct	re-flect	ſe-cure
for-ſake	of-fence	re-fuſe	ſe-duce
forth-with	op-preſs	re-gard	ſin-cere
Gen-teel	Per-form	re-ject	ſub-mit
Him-ſelf	per-fume	re-lapſe	ſub-ſcribe
Im-bibe	per-haps	re-mit	ſub-ſiſt
im-menſe	per-plex	re-morſe	ſuc-ceſs
im-part	per-vert	re-pel	ſup-poſe
im-plore	pre-fer	re-pine	ſu-preme
im-pure	pre-fix	re-port	ſur-prize
in-cline	pre-pare	re-poſe	Tranſ-form
in-clude	pro-cure	re-ſent	tranſ-greſs
in-duce	pro-duce	re-ſerve	tranſ-late
in-dulge	pro-feſs	re-ſide	Un-done
La-ment	pro-mote	re-ſign	un-leſs
Ma-chine	pro-vide	re-ſolve	u-nite
man-kind	Re-buke	re-ſpect	un-juſt
ma-ture	re-cant	re-ſtore	un-wiſe
Ob-ſcure	re-fer	re-turn	u-ſurp

TABLE III.

WORDS *of* THREE SYLLABLES, *accented on the firſt Syllable.*

A'B-di-cate	a''ni-ma-te	cár-pen-ter
ac-ci-dent	ap-pe-tite	cer-ti-fy
ad-vo-cate	a''ra-ble	cha-rac-ter
af-fa-ble	Bat-te''ry	com-pli-ment
a''go-ny	Cal-cu-late	con-ſe-quence
an-ce''-ſtors	ca''len-der	De-cen-cy
a''ni-mal	care-ful-ly	di''li-gence

E''.

E″du-cate
en ter-prize
en vi ous
ex cel-lent
ex-e cute
Fa″mi ly
for-ti-fy
Gal le″ry
gar di ner
gen tle man
go″vern ment
Ho li-neſs
hor ri ble
I-dle-neſs
ig-no ble
in fa-my
in ti-mate
in tri cate
Kinſ-wo man
Le″ga cy
le″gi-ble
lon-gi-tude
Ma″-nage-ment
már-vel-lous
mu-ſi cal
Nar-ra tive
ne″gli gent
no″mi-nate
O-di ous
o″ra tor
or-na ment
or tho-dox
Pal li ate
pa″ra dīce
Ra ri-ty
ra ven ous
re com-pence
rec ti fy
ru mi nate
Sa cra ment
ſa″la ry
ſe cre-cy
ſen ſu-al
ſen ſi ble
ſe-ri ous
ſe″ve ral
ſól di er
ſo-lemn-ize
ſpe ci-fy
ſpec ta″cle
ſtu di-ous
ſuf fo-cate
ſum ma ry
ſur-ro gate
ſym pa thize
Ten der neſs
te″ſta ment
trac-ta-ble
tur bu lent
tur-pi tude
Va can cy
va ri ance
vic to-ry
vin di-cate
Un-der-ling
u ni-verſe
u ſu-ry
Wic-ked-neſs

TABLE IV.

WORDS *of* THREE SYLLABLES *accented on the middle Syllable.*

A-Bán-don
a bo″liſh
a-bate-ment
a-bor tive
a bún dance
ac-cept-ance
ac-compt-ant
ac-know-ledge
ap-prén-tice
Ca-the-dral
con-ſi″der
cor-rupt ed

De cánt-er	in fórmer	Re-lín-quiſh
de-cre″pid	in-ter-pret	re-ve″nue
de-par-ture	in te″ſtate	Se du-cer
diſ-ſem ble	Ma li″gnant	ſpec-ta-tor
En-large-ment	me cha″nic	Te″ſta tor
ex act or	miſ-chie-vous	to bac co
ex ter-nal	O-bei-ſance	Un cer-tain
Fan-ta″ſtic	of-fen ſive	un feign-ed
I-de-a	Pre-ſump tive	un fruit-ful
il-lu″ſtrate	pro hi″bit	un learn ed
*Ac qui-éſce	E″ver-móre	re-par-tée
a″la-mode	Im ma ture	ri″ga-doon
am-bu″ſcade	im por-tune	Se″ven-teen
Ca″val cade	in ter cede	ſu per-fine
cir cum ciſe	in tro-duce	Vi o lin
cir cum-vent	Ma″ga-zine	vo″lun teer
con de ſcend	O-ver-charge	Un-der-mine
coun ter-vail	Per-ſe-vere	un der-ſtand
Diſ a gree	Re con cile	Ye″ſter-day
diſ be-lief	re in force	ye″ſter-night

TABLE V.

WORDS *of* FOUR SYLLABLES *accented on the firſt Syllable.*

A′C-ceſ-ſa-ry	á-mi-a-ble	ár bi-tra-ry
a″la-ba″ſter	a″mi ca ble	Be″ne-fit-ting
al-le-go″ry	an ti qua ry	Ca ter-pil-lar

ce″.

* Theſe few and ſome others are accented on the laſt Syllable.

ce″re-mo-ny
cha″ri-ta-ble
com-fort-a-ble
com-ment-ary
com-miſ-ſa-ry
com-pe-ten-cy
com-pli-ca-ted
con-ti-nen cy
con-quer-a-ble
con-tro-ver-ſy
con-tu ma-cy
cor-pu-len-cy
cor-ri-gi-ble
cow-ard-li-neſs
De″li-ca-cy
de″ſpi-ca-ble
dif-fi cul-ty
di″li-gent-ly
di″ſpu-ta-ble
Ef-fi-ca-cy
e″le-gan cy
e″li-gi-ble
e″vi-dent-ly
ex cel-len cy
Fi″gu-ra-tive
Ge″ne-rouſ ly
gen-tle-wo″man
glo-ri ouſ-ly
go-vern a-ble
Ha″bi ta ble
ho″nour a ble
ho″ſpi-ta ble
Ig no mi″ny
i″mi ta-ble
in-ti-ma-cy
in ven-to-ry
Ju-di ca-ture
La-ment-a-ble
li″te-ra-ture
lu mi-na-ry
Ma″le-fac-tor
ma″tri-mo-ny
me″mo ra-ble
mi″li-ta-ry
mó-ment-a-ry
mo-na″ſte ry
Na″vi ga ble
ne″ceſ-ſa-ry
nu-me″ra-ble
O″ra-to-ry
or-di-na-ry
Par li a-ment
pa-tri mo ny
per-ſe cu-tor
per-ſon-a-ble
pre″fer-a ble
pro di″gi ous
pro-miſ ſo ry
pur-ga to ry
Sanc-tu-a-ry
ſo-ci-a-ble
ſo″li ta ry
ſta″tu a-ry
Ta-ber-na cle
te″ſti-mo-ny
Vo″lun ta ry

TABLE VI.

WORDS *of* FOUR SYLLABLES *accented on the ſecond Syllable.*

A bré vi ate
a bi″li ty
a bo″mi nate
a bun dant ly
ac com mo date
ac cóm pa ny
ac ti″vi ty
ad-ver-tiſe-ment
a dul-te″rate
am-phi″bi ous
a-na″lo-gy
a-na″to mize
a na″to my
an ge″li-cal
an-ti″pa thy

a-po''lo gy	e pi''to me	no tó ri ous
ap pro pri ate	ex-pe-ri-ence	O-be-di-ence
ap-pur-te-nance	Fa mi''li-ar	ob li''vi on
ar ti''cu late	fi-de''li ty	om ni''po tent
ar ti fi''cer	gram-ma''ti cal	om ni''sci ent
au da ci-ous	Har mo ni ous	Par ti''cu lar
Bar-ba ri an	hu ma''ni ty	pe cu li'ar
be ne''vo lence	Il li''te rate	phi lo''so-pher
Ca la''mi ty	il lu mi nate	pre de''sti-nate
ca non-i-cal	im me di ate	Re bel li on
ca pa''ci ty	im por tu nate	re luc tan cy
ca pi''tu late	in cor po rate	rhe to''ri cal
cap ti''vi ty	in tel li gence	ri di''cu lous
cer ti''fi-cate	La bo ri ous	Se cu ri ty
con gra tu late	li ti''gi ous	sir.-ce''ri ty
De cen ni al	Mag ni''fi cence	so bri e ty
de ge''ne rate	ma tu ri ty	Tau to''lo gy
de li''ver ance	mor tal i ty	tran quil li ty
Ef fe''mi nate	Na ti''vi ty	Ve ra''ci ty
e gre gi ous	no bi''li ty	Un cer tain ty

TABLE VII.

WORDS *of* FOUR SYLLABLES *accented on the third Syllable.*

AB di cá tion* or *shon*		al le gá tion
ac ci dent al		ap pre hen sion
a''gri cul ture		ar bi tra tion

Be''-

*Why theſe Endings are not divided, ſee *Page* 35; nevertheleſs, thoſe who chuſe to divide them, may purſue their own Method, as it does not alter the Poſition of the Accent; which ſee remarked in *Page* 46.

Be''ne-dic tion
be''ne-fi''cial
Cir-cu la tion
com-bi na tion
com-pre-hen-ſion
con-de-ſcen-ſion
con-fla-gra-tion
con-ſe-cra tion
con-ſo-la tion
con-ver-ſa-tion
cor-re-ſpond-ent
De-cla-ma-tion
de mon-ſtra tion
de''tri-men tal
diſ-a-gree-ment
diſ-con-tent ed
di''ſpen-ſa-tion
E''du ca tion
e''ver-laſt-ing
ex-pect-a tion
Fer-ment-a-tion
Ge''ne-ra tion
gra''vi ta tion
Ha''bi ta tion
he''ſi ta-tion
how-ſo e''ver
I''mi ta-tion
in cli-na tion
in con ſiſt-ent
in-de-pen dant
in of-fen-ſive
in ſtru-ment-al
in ter-cept-ed
in ter-ceſ ſion
in-tro-dúc-tive
La-ment-a-tion
li''mit-a-tion
Ma''nu-fac-ture
me''di-ta-tion
me''mor an-dum
miſ-de-mean-or
mo''du-la-tion
Na''vi-ga tion
no''mi na-tion
O''bli-ga tion
o''pe-ra tor
op por-tune-ly
or-na ment-al
Pu''bli-ca-tion
Re''gu-la-tion
re-ſur-rec tion
re-ve-la tion
ſa''lu ta tion
ſa-tiſ fac-tion
ſu-per-ſcrip-tion
Tri''bu-la tion
u ni-ver ſal
Va ri a tion
vin-di ca tion
vi o la tion
*A''ni mad-vért
Le ger de-main
Miſ ap pre hend
miſ re-pre-ſent
miſ un-der-ſtand
ne''ver the leſs
ſu per a-bound
ſu per-in tend

TA-

* Theſe eight are accented on the laſt Syllable.

TABLE VIII.

WORDS *of* FIVE SYLLABLES *accented on the ſecond Syllable.*

ABo''minable
apo''thecary
auxi''liary
Conſe''deracy
contemptuouſly
conveniency
Dege''neracy
delici''ouſly
diſho''nonourable
Effe''minacy
effi''ciency
egregiouſly
extra''vagancy
Harmoniouſly
here''ditary
Immediately
impracticable
incontinency
incorruptible
ine''vitable
inexorable
ini''mitable
innumerable
irreparable
Legi''timacy
Mali''ciouſly
Notoriouſly
Pecuniary
perpe''tually
prepa''ratory
Reco''verable
repo''ſitory
Unanſwerable
uncha''ritable
unfortunately
unne''ceſſary
unreaſonable
unſe''parable

TABLE IX.

WORDS *of* FIVE SYLLABLES *accented on the laſt Syllable ſave one, unleſs otherwiſe marked.*

ABbreviátion
abomination
accommodation
annivérſary
Circumlocútion
comme''moration
communication
conſi''deration

De-

Deno''minátion
determination
Eradication
Ge''nero''ſity
glori''fication
gra''ti''fication
Humi''liation
Interrogation
Miſcelláneous
morti''fication
multiplication
mytholo''gical
Opportúnity
Prede''ſtination
puri''fication
Qua''lification
Recommendátion
reconci''liation
repreſentation
repreſéntative
reta''liation
Sancti''fication
ſanctimónial
ſigni''fication
ſolemnization
ſupe''riórity
Transfi''guration
Uncircumci''ſion
unexpoúndable
Unexpréſſible
ungramma''tical
unharmónious

TABLE X.

ORTHOGRAPHY EXEMPLIFIED; *or,* WORDS *conſiſting of ſuch Letters as vary in their Uſes and Sounds according to their different Poſitions.*

ACce'ſſion*
acco'mplice
accru'e
acquie'ſce
a'ccuracy
a'gi''lity
a''gitate
a''gonies
a''griculture
a''laba''ſter
a''la''crity
a''lamode
alle'giance
a'llegory
ambi''guous
ambi''tion
ampithe'atre
ana''logy

a''

* Here the Scholar ſhould be put to divide the Word *Acceſſion*; which, done according to the foregoing Spelling Rules, will be thus, *Ac-ceſ-ſion*; then, to make him account for

ana''tomize	circu'mſtances	du'ctile
ange''lic	clande''ſtine	E'cſtacy
anta''goniſt	climacte''ric	e'fficacy
a'rchitecture	co'gnizance	egre'gious
artifi''cial	co'llege	ele'ctions
aſſe'mblage	condi''tional	e''legantly
aſſocia'tion	confi''cient	e''lephant
a''tmoſphe're	conju'nction	eme'rgency
auda'cious	conſci'entious	enthu'ſiaſm
Bagga'ge	conge''ſtion	e''nergy
ba''gnio	congra''tulate	e''pigram
beati''fic	conne'xion	epi''phany
ba''ſtion	conſpi''cuous	e'xigencies
broca'de	da'ngle	exa'ggerate
Capa'cious	de''calogue	expa'tiate
ca'price	deci''ſion	face''tious
capri''cious	dege''nerate	fi'cti''tious
cau'tious	depre'ciate	flagi''tious
ca'ptious	dia''gonal	fra'grancy
ce'nſure	di''ſcipline	*Giga'ntic
characteri''ſtic	diſcre''tion	grima'ce
ca''momile	diſju'nction	grote'ſque

gui'-

---

for every Syllable thus: in (*ac*) the *a* ſounds ſhort becauſe the Syllable ends with a Conſonant, (See further explained, *p.* 6.) and the *c* hard, becauſe it ends a Syllable, (See *p.* 17.) as *ak*; (*ceſ*) the *c* ſounds ſoft before *e*, *i*, and *y*. See *p.* 18. The *e* ſhort. (See the general Rule for the long and ſhort Sounds of Vowels, *p.* 5.) The *ſ* keeps its own natural Sound; as, *ſes* (*ſion.*) *ſi* ſounds like *ſh* before a Vowel. See *p.* 26, 35. The *o* is ſhort. See the general Rule for Vowels as above; *n*, never varies in its Sound, as *ſhon*; ſo the Word is ſounded *Akſeſſhon*.

* *Gigantic*, (*gi*) *g* ſounds ſoft before *e*, *i*, and *y*,. See *p.* 20. The *i* is long. See general Rule; as, *ji*; (*gan*) *g* ſounds hard before *a*, *o*, *u*, *l*, *r*. See *p.* 20. The *a* and *n*, as before, making *jigan*; (*tic*,) *ti* keeps its natural Sound before a Conſonant, *c* is hard as before; ſo the Word is ſounded *jigantic*.

gui'dance
gui''nea
Ha''rangue
he'xagon
hiſtorio''grapher
hu'rricane
hypo''criſy
Joco'ſely
jo''cular
ju''ſtle
Ini''tial
ingra'tiate
intri'gue
Le''gible
legi''ſla'tive
legi''timate
lice''ntious
locu'tion
logi''cian
lu''ſtre
Machi'ne
ma''gazine
magi''cians
magni''ficent
mathema''tics
mecha''nical
mytho''logy
mi''mic
Nau'ſeous
nego'tiate
ne'gligence
ne'groe
nota'tion
Obdu'rate
obe'dience
obno'xious
obſe'quious
omni''ſcience
Panegy''ric
pathe''tical
parti''cipate
philo''ſophy
phyſio''gnomy
phlegma''tic
politi''cian
poly'gamy
pre''cipice
procra''ſtinate
pro''geny
propi''tious
pro''ſelyte
Qui'nteſſence
Rece'ptacle
reci''procal
repu'gnancy
rhetori''cian
rheu'matiſm
ri''gorous
Saga''city
ſa'nction
ſa'pphire
ſaty'rical
ſchiſma''tic
ſci'enti''fic
ſimpli''city
ſolli''citous
ſo'phiſtry
ſphe''rical
ſta'gnate
ſtra''tagem
ſubje'ction
ſubſi''dy
The'atre
toba'cconiſt
to'pical
ty'rannical
Va''cu'ity
vali''dity
variega'tion
ve'hemence
viva''city
vi''vify
Una'miable
unani''mity

OF

☞ The Scholar ſhould be put to prove and account for every Word in this Table, after the foregoing Manner, untill he be perfect in all the *Rules* and *Obſervations* in ORTHOGRAPHY. And note the *Marks* for *Accents* be not taken for Hyphens or the Diviſion of Syllables. The Words in theſe three laſt Tables are left undivided, as *Exerciſes* for the *Spelling Rules*.

OF ETYMOLOGY: OR, THE KINDS OF WORDS.

PART III.

CHAPTER I.

Q. *WHAT is* Etymology?

A. Etymology is that Part of Grammar which treats of the Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeneſs to one another, ——whether *Primitive* or *Derivative*.

Q. *What is a* Primitive Word?

A. A *Primitive Word* is that which comes from no other Word in our Language; as, *Raven.*

Q. *What is a* Derivative Word?

A. A

A. A *Derivative Word* is that which comes from ſome other Word in our Language; as, *ravenous* from *Raven.*

Q. *Into how many Parts of Speech are the Words in the* Engliſh *Tongue divided?*

A. Four: 1. NAMES; which expreſs *Things*, or *Subſtances.*

2. QUALITIES; which expreſs the *Manners*, *Properties*, or *Affections of Things.*

3. VERBS; which expreſs the *Actions*, *Paſſions*, or *Beings of Things.*

4. PARTICLES ſhew the *Manner* or *Quality* of *Actions*, *Paſſions*, or *Beings*, &c.

Q. *Are the Parts of Speech the ſame in* Engliſh *as in* Latin?

A. Yes, and in all other Languages as well as *Latin:* For that which is a Name, or Noun Subſtantive in *Engliſh*, is a *Noun Subſtantive* in the *Latin*, *Greek*, *Hebrew*, *French*, &c. Languages.

Of NAMES.

Q. *What do you mean by* Names?

A. Words that expreſs Things themſelves, and want not the Help of any other Word to make us underſtand them; as, *a Man*, *a Book*, &c.

Q. *What farther diſtinguiſhes* Names *from the other Parts of Speech?*

A. As *Names* expreſs Things without the Help of another Word, you cannot put the Word *Thing* after them, without making Nonſenſe: Thus, you cannot ſay *Man Thing*, *Book Thing*, and the like.

Q. *How many Sorts of* Names *are there?*

A. Three; *Common*, *Proper*, and *Relative.*

Q. *What do you mean by* Common Names?

A. Common Names are ſuch as expreſs a whole Kind; as the Name *Horſe*, ſignifies my Horſe, your Horſe, and all the Horſes that are.

Q. *What do you mean by* Proper Names?

A. I mean the Name, or Names of ſome particular Perſon, Creature, Place, or Thing; as, one Man is called *John*, another *Thomas*, to diſtinguiſh them from the reſt of Mankind: One Horſe is called *Jolly*, another *Whitefoot*: One Place is called *London*, another *Newcaſtle*: One Book is called the *Bible*, another the *Grammar*, &c.

Q. *What are* Relative Names, *or* Pronouns?

A. Relative Names are ſuch as relate to the Perſons or Things in Queſtion, to avoid the Repetition of the ſame Word; as, inſtead of my own Name, I ſay *I*; inſtead of your Name, I ſay, *thou*, or *you*; inſtead of his Name, I ſay, *he*; inſtead of her Name, I ſay *ſhe*: And if I ſpeak of a Thing that has no Diſtinction of Sex, I ſay, *it*.

Q. *How many Perſons belong to* Names?

A. There are three Perſons in each Number, viz. The *Firſt*, ſpeaks of ourſelves; the *Second*, is always the Perſon, or Thing ſpoken to; the *Third*, is always the Perſon, or Thing ſpoken of; as,

Singular.	1. *I.*	Plural.	1. *We.*
	2. *Thou, or you.*		2. *Ye*, or *you.*
	3. *He, ſhe, it.*		3. *They.*

Q. *Why do we ſay*, you, *when we ſpeak only to a ſingle Perſon, ſince it is really of the Plural Number?*

A. It is cuſtomary among us (as likewiſe among the *French* and others) to expreſs ourſelves ſo:

ſo: But then we ſay *you*, and not *ye*; and the *Verb* that is put to it is always of the *Plural Number*, for we ſay, *you love* which is *Plural*; and not *you loveſt*, which is *Singular*. So likewiſe, out of Complaiſance, as we ſay *you* for *thou* and *thee*, ſo we frequently ſay *your* for *thy*, and *yours* for *thine*.

Q. *What are* who, which, *and* what *called?*

A. Perſonal Interrogatives; when they are uſed in aſking Queſtions.

Q. *Is there any Difference in the Uſe of* who, which, *and* what, *as* Interrogatives?

A. Yes; *who* is uſed only when we ſpeak of Perſons; as, *Who is that Man?* and *which* only when we ſpeak of Things; as, *Which is your Hat? What* is uſed when we ſpeak either of Perſons or Things, and relates to the Kind, Quality, or Order; as, *What Lady is that? What Book is this? What* (or *which*) *Place do you chuſe?*

Q. *Are* who *and* which *Interrogatives*; *and do they always imply a Queſtion aſked?*

A. No; they frequently ſignify only Relation to ſome Perſon or Thing; as, *John was the Man who came to me*; *this is the Book which I bought*, and are then properly Relatives or Qualities. See *p.* 73.

Q. *Wherein do* Relative Names *differ from other Names?*

A. By having a *leading* and *following State*.

Q. *What do you mean by the* leading *and* following States?

A. The *Relative Names* either going before or following the Verb; as, *I love*, *we love*. Here *I* and *we* going before the Verb *love* are called the

leading State: But in the following Examples; namely, *My Father loves me*; *The Maſter loves us*; *me* and *us*, following after the Verb *loves*, are called the *following State.*

Q. *Can you give the* leading *and* following States *of all the* Relative Names *in both Numbers?*

A. Yes, *I* the firſt Perſon *Singular*, in the leading State makes *me* in the following: *We* &c.

		Leading State.	Following State.
1ſt Perſon	Singular	*I*	*Me*
	Plural	*We*	*Us*
2d Perſon	Singular	*Thou*	*Thee*
		You	*You*
	Plural	*Ye*	*You*
3d Perſon	Singular	*He*	*Him*
		She	*Her*
	Plural	*They*	*Them*
The Interrogatives of Perſons		*Who*	*Whom*

☞ *Which*, *What*, and *it* are the ſame in both *States.*

Of NUMBER.

Q. *What is* Number?

A. Number is the Diſtinction of one from more.

Q. *How many* Numbers *are there in* Engliſh?

A. Two; the *Singular* and the *Plural.*

Q. *When is the* Singular Number *to be uſed?*

A. When we ſpeak but of one Perſon or Thing; as, *a Boy*, *a Book*, &c.

Q. *When do we uſe the* Plural Number?

A. When we ſpeak of more Perſons or Things than one; as, *Boys*, *Books*, &c.

Q. *How is the* Plural Number *in* Engliſh *commonly formed, or made?*

A.

A. By adding *s* to the *Singular*; as, *Hand*, (in the *Plural*) makes *Hands*; *Boy*, makes *Boys*, &c.

Q. *Is the* Plural Number *always made by adding* s?

A. Not always; for when the *Singular Number* ends in *ch*, *ſh*, *ſs*, or *x*, then *es* muſt be added; as, *Church*, makes *Churches*; *Fiſh*, *Fiſhes*; *Witneſs*, *Witneſſes*; *Box Boxes.*

Q. *What do you obſerve of Words that end in* ce, ge, ſe, *and* ze.

A. Such Words, by adding *s*, to make them *Plural*, gain a Syllable more than they had in the *Singular*; as, *Face*, makes *Faces*; *Stage*, *Stages*; *Horſe*, *Horſes*; *Aſſize*, *Aſſizes*, &c.

Q. *Why does the* s *added to Words ending in* ce, ge, ſe, *and* ze, *make them gain another Syllable in the* Plural Number?

A. Becauſe the *s* that is added to make them *Plural*, would not be heard in the Sound, unleſs it makes another entire Syllable.

Q. *How do Words that end in* f, fe, *or* y, *make their* Plurals;

A. 1. By changing *f*, or *fe*, into *ves*; as, *Calf*, makes *Calves*; *Half*, *Halves*; *Knife*, *Knives*; *Life*, *Lives*; *Leaf*, *Leaves*; *Loaf*, *Loaves*; *Sheaf* *Sheaves*; *Shelf*, *Shelves*; *Self*, *Selves*; *Thief*, *Thieves*; *Wife*, *Wives*; *Wolf*, *Wolves*: Except *Hoof*, which makes *Hoofs*; *Roof*, *Roofs*; *Grief*, *Griefs*: Alſo *Dwarf*, *Handkerchief*, *Relief*, *Scarf*, *Wharf*, *Proof*, and *Strife*, which have only *s* added to make them *Plural*: And moſt Words ending in *ff* are made *Plural* by the Addition of *s*; as, *Scoff*, *Muff*, *Ruff*, *Cuff*, *Snuff*, *Stuff*, *Puff*, &c.

2. Names ending in *y*, change *y* into *ie*, with the Addition of *s*, in the *Plural*; as, *Body*, makes *Bodies*; *Enemy*, *Enemies*; *Mercy*, *Mercies*, &c. But after a Vowel in the ſame Syllable, it is retained; as, *Joy*, *Joys*; *Day*, *Days*.

Q. *Do all* Plural Names *end with* s, *or* es?

A. No; 1. Some end in *en*; as *Man*, makes *Men*; *Woman*, *Women*; *Child*, *Children*; *Brother*, *Brethren*, or *Brothers*; *Ox*, *Oxen*.

2. Some end with *ce*, or *ſe*; as, *Die*, makes *Dice*; *Mouſe*, *Mice*; *Louſe*, *Lice*; *Gooſe*, *Geeſe*; *Penny*, *Pence*.

3. Others end with *t* and *th*; as, *Foot*, makes *Feet*; *Tooth*, *Teeth*; which are all irregular.

4. Some Words have both *Singular and Plural Number* alike; as, *Sheep*, *Hoſe*, *Swine*, *Fern*, *Deer*; but are of the *Singular Number* when *a* goes before them.

Q. *Have all* Names *a* Singular *and* Plural Number?

A. No; for ſome have no *Singular*, and others no *Plural*.

Q. *Can you give any Examples of* Names *that want the* Singular Number?

A. Yes; theſe following, *viz.* *Annals*, *Alps*, *Arms*, *Aſhes*, *Bellows*, *Bowels*, *Breeches*, *Creſſes*, *Goods*, (meaning of all Sorts of Effects, Riches, or Poſſeſſions) *Entrails*, *Ides*, *Lungs*, *Sciſſars*, *Shears Snuffers*, *Thanks*, *Tongs*, *Wages*, *Dregs*, *News*, &c.

Q. *What* Names *have no* Plural?

A. All *proper Names* of Men, Women, Cities, Countries, &c. and ſeveral *common Names*.

Of GENDER.

Q. *What is* Gender?

A. Gen-

A. Gender is the Diſtinction of *Sex*.

Q. *How many* Sexes *are there?*

A. Two; the *Male* and the *Female*.

Q. *Have we no more* Genders *in* Engliſh?

A. Things without Life are ſaid to be of the *Neuter Gender*, by reaſon they do not, properly ſpeaking, belong to either of the other two; as, *a Stone, a Table.*

Q. *How come we then to ſay* he *when we ſpeak of the Sun, and* ſhe, *the Moon, a Watch, a Ship*, &c?

A. This is Cuſtom, perhaps from the *Latins*, who claſs ſeveral inanimate Names under the Maſculine or Feminine Gender; yet it muſt be an Impropriety, as Things without Life cannot have any Difference of Sex, unleſs when ſuch Words are taken in a perſonal or figurative Senſe; as, *Death is common to us all*; he *ſpares neither Poor or Rich*; *the Earth is the Mother of all Men*; ſhe *brings forth Food*, &c.

Q. *How are theſe* Sexes *diſtinguiſhed*? *

A. By the third Perſon *Singular* of *Relative Names*, viz. *he, ſhe, it*, as has been before obſerved.

Q. *Have you no other Way of diſtinguiſhing the* Sexes?

A. Yes; by the four following Ways:

I. When we would diſtinguiſh the Difference of Sex, we do it by different Words; as,

Male.

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* In *Latin*, *Greek*, and ſome other Languages, the *Gender*, or *Sex*, is diſtinguiſhed by changing the Ending of the *Quality*, or *Adjective*; but, in the *Engliſh* Language the Ending of the *Quality* is never changed.

Male.	Female.	Male.	Female.
Batchelor	*Maid, virgin*	*horſe*	*mare*
boar	*ſow*	*huſband*	*wife*
boy	*girl*	*king*	*queen*
bridegroom	*bride*	*lad*	*laſs*
brother	*ſiſter*	*lord*	*lady*
buck	*doe*	*man*	*woman*
bull	*cow*	*maſter*	*miſtreſs*
cock	*hen*	*milter*	*ſpawner*
dog	*bitch*	*nephew*	*niece*
drake	*duck*	*rake*	*jilt*
father	*mother*	*ram*	*ewe*
ſon	*daughter*	*ſloven*	*ſlut*
ſtag	*hind*	*ſteer*	*heifer*
uncle	*aunt*	*wizard*	*witch*
widower	*widow*	*whore-monger*	*whore*, or *ſtrumpet*
gander	*gooſe*		

II. But when there are not two different Words to expreſs both *Sexes*; or, when both *Sexes* are comprehended under one Word, then we add a *Quality*, or an *Adjective*, to the Word, to diſtinguiſh the *Sex*; as, *a Male Child*, *a Female Child*; *a He Goat*, for the Male; *a She Goat*, for the Female.

III. Sometimes we add another *Name* or *Subſtantive* to the Word, to diſtinguiſh the *Sex*; as, *a Man-Servant*, *a Maid-Servant*, *a Cock-ſparrow*, *a Hen-ſparrow*.

IV. There are likewiſe ſome few Words which diſtinguiſh the *Female Sex* from the *Male*, by the Ending *eſs*, *viz.*

Male.

Male.	Female.	Male.	Female.
Abbot	*Abbeſs*	*marquiſs*	*marchioneſs*
actor	*actreſs*	*maſter*	*miſtreſs*
baron	*baroneſs*	*mayor*	*mayoreſs*
count	*counteſs*	*prince*	*princeſs*
deacon	*deaconeſs*	*prior*	*prioreſs*
duke	*dutcheſs*	*poet*	*poeteſs*
elector	*electoreſs*	*prophet*	*propheteſs*
emperor	*empreſs*	*ſhepherd*	*ſhepherdeſs*
governor	*governeſs*	*tutor*	*tutreſs*
heir	*heireſs*	*viſcount*	*viſcounteſs*, &c.

And ſome Words in *ix*; as, *Adminiſtrator*, *Adminiſtratix*; *Executor*, *Executrix*, &c.

Q. *Have Engliſh Names no other Variations in their Endings, but* thoſe *which make the* Plural Number?

A. When two Names come together the *former* is by the Addition of *'s*, turned into *the Genitive Caſe*, or *a Poſſeſive Name*, and ſignifies,

1. The Poſſeſſor; as, *Henry's* Horſe*, or *the Horſe that Henry has or poſſeſſes.*

2. The Author; as, *Pope's Works*, or *the Works that Pope was Author of.*

3. The Relations of Perſons or Things; as, *The King's Son*, or *the Son of the King.*

Q. *Suppoſe the Word, that is to be turned into a* Genitive Caſe, *ends with* s, *is the* 's *to be added?*

A. If the Word be of the *ſingular Number* both the *s's* are commonly written; as, *Charles's Horſe*

* It muſt be obſerved that when *y* is the laſt Letter of a Word that is turned into a Genitive Caſe it is always retained before the *'s*.

Horſe, St *James's Park*, &c. Though ſometimes when the Pronunciation requires it, to avoid ſimilar Sounds coming together, one *s* is left out, yet the Apoſtrophe is ſtill retained at the End of the Word to denote *the Genitive Caſe*; as, *J. Walters'*, or *J. Rogers' Horſe:* Alſo Words of *the Plural Number*, and ſuch as want the *Singular* and end in *es*, are beſt written with ſingle *s'* as *Two Years' Salary*; *the Horſes' Provender*; *the Aſhes' Quality*; *the Compaſſes' Legs*, &c. except ſuch as form the Plural Number without an *s* as *Men's Honour*, *Women's Modeſty*. Words that end in *ſs* are likewiſe beſt written without the additional *s* as *for Righteouſneſs' Sake*, *&c.**

Q. *Is not this* 's *added inſtead of* his *the firſt Part* (hi) *of his being cut off?*

A. No, they are miſtaken who think this *'s* is added inſtead of *his* as *Mary's Book*, would then be *Mary* his *Book*, which would be Nonſenſe.

Q. *Are not* Names *ſometimes uſed for and partake of the Nature of* Qualities?

A. When *two* Names are compounded into *one*, and joined together with a Hyphen, and ſometimes without it; the *former* takes to itſelf the Nature of a *Quality*; as, *a Turkey Voyage*, or *a Voy-*

* As in *Engliſh* we have but this one Caſe, we expreſs the *Circumſtances*, *Properties*, or *Affections* of Things to one another by the Help of little Words called *Prepoſitions*, ſuch are *of*, *to*, *with*, *from*, *by*, *&c.* whereby we are freed from the great Trouble that is found in other Languages of expreſſing the Circumſtances, &c. of Names in twelve Caſes, and five or ſix different Declenſions: So likewiſe our having no Difference of Gender in our *Names*, is an Advantage as great as the *former*, and which no *other* Language *antient* or *modern* enjoys, except the *Chineſe*.

Voyage to Turkey, Mountain Wine, or Wine the Produce of the Mountains, a *Sea-fiſh*, or *a Fiſh* of the *Sea*; *an Apple-pye*, or *a Pye made moſtly of Apples*; *a Silver Seal*, or *a Seal made of Silver*, &c. Yet all ſuch are properly *Compound Names*.*

CHAP. II.

Of QUALITIES, *or* ADJECTIVES.

Q. *WHAT are* Qualities?

A. Words which expreſs the Manners, Properties, and Affections of Things, or Subſtances; as, *wiſe*, *fooliſh*, *black*, *white*, *round*, *ſquare*; all which require to be joined to another Word, or Name, to ſhew their Signification, and make us underſtand them; as, *a wiſe Man*, *a fooliſh Man*, *a black Dog*, *a white Dog*, *a round Table*, *a ſquare Table*, &c.

Q. *How do you know the* Qualities *from the other Parts of Speech?*

A. By putting the Word *Thing* after them, which they will bear with good Senſe; as, *a good Thing*, *a black Thing*, *a white Thing*, &c. For a *Quality* cannot clearly ſignify any Thing, without a *Name* either expreſſed or underſtood; as, *to hit the white (Mark)* is underſtood; *refuſe the evil (Thing) and chuſe the good: Thing* is, in both Places, underſtood.

Q.

* Theſe Compound Names are nearly related to *Poſſeſſives* and require moſtly *a Genitive Caſe* to expreſs, in other Words, what they imply, as plainly appears by the Explanations of the above Examples.

Q. *Have* Qualities *any Difference of* Number *or Variation in their Endings?*

A. No; for we never say *goods Things*, *bads Things*, but *good Things*, *bad Things*, &c. except *this*, *which makes these*, and *that*, *those* in the *Plural*.

Q. *What* Qualities *are derived or come from* Personal Names?

A. These *Personal Possessives*, *my*, *mine*; *thy*, *thine*; *his*; *our*, *ours*; *your*, *yours*; *her*, *hers*; *their*, *theirs*.

Q. *Is there any Difference in the Use of* my *and* mine; thy, *and* thine, *&c.*

A. 1. Yes; *my*, being the first *Person Singular*, must not be used *without a Name* after it; as, *this is my Book*. And *mine* is used without a *Name* or rather supplies the Place of one, as *whose Book is this? Mine:* that is *my Book*. *Our* being the first Person Plural is used *with a Name*, &c.

			With a Name.	Without a Name.
1 Person	Sing.		*My*	*Mine*
	Plur.		*Our*	*Ours*
2 Person	Sing.		*Thy*	*Thine*
	Plur.		*Your*	*Yours*
3 Person	Sing.	*His*		*His*
		Her		*Hers*
	Plur.		*Their*	*Theirs.*
Persons or Things			*Other**	*Others.*

To these we may add *whose* and *its*,† which can never

* *Other* may be also used in the *Plural* Number with a Name, as *other Men*, and likewise without a Name in the *Singular*, as, *the one Party* or *the* other, &c.

† When *its* is a Quality the Possessive of *it*, it is written without an Apostrophe to distinguish it from *it's*, the Contrac-

never be uſed without *a Name* after them; as, *whoſe Horſe is this, I like its Colour*, &c.

Q. *When do we uſe the Word* own?

A. When we would expreſs ourſelves more emphatically; as, *this is my* own *Houſe, your own Land, Alexander's* own *Sword.*

Q. *Which of the* Perſonal Poſſeſſives *take* own *after them?*

A. My, thy, his, her, our, your, their, may have *own* after them; but we never ſay *hers* or *ours own*, &c. yet we ſometimes ſay *mine own, thine own.*

Q. *What Parts of Speech are* this, that, the ſame, who, which, *and* what?

A. When any of them is uſed in aſking a Queſtion, it is called an *Interrogative*, as has been before obſerved; but every where elſe they are *Relatives* or *Qualities* reſpecting ſome *Name* expreſſed or underſtood before; as, *this is the Book which* (Book) *was yours, and the ſame* (Book) *which was my Brother's formerly; a Garden is what I love; this is the Man* † *who I have a particular Value for*, &c.

Q. *What are* this *and* that *uſually called?*

A. This and *that* are called *Demonſtratives*, becauſe they ſhew what particulular Perſon, or

G Thing

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traction of *it is* uſed in Poetry: And thoſe who write correctly never put *it's*, or *'tis*; for *its*, or *it is* in Proſe, as, *it's a Fault, 'tis done, it's Value; for it is a Fault, it is done, its Value.*

† *Who*, in all Situations, is uſed in relation to Perſons only, and *which* only in regard to Things; and though *which* is uſed when we ſpeak of one Perſon in particular, that is or was amongſt a Company, in this Caſe it has Relation to the Number; as, *which* (one) *of them was he? What, whether, the ſame*, &c. are uſed without Diſtinction, in regard to both Perſons and Things?

Thing you mean; as, *this* or *that Man*, *this* or *that Book*. *This* and *theſe* relate to Things near at hand, as *that* and *thoſe* refer to Things farther off.

Q. *Is not* that *ſometimes uſed inſtead of* who, whom, *or* which?

A. Yes; though not elegantly, as *I ſaw a Man that* (who) *had been on the ſame Side that* (which) *I had been on. He is the Man that*, or to whom *I am much indebted to for Favours received.*

Q. *Are there no other Sorts of* Qualities?

A. Yes; 1. Such as ſignify *Being*; as, *I, being a Man, have put away childiſh Things*; *I have been a Child*, &c.

2. *Doing*; as, *a dancing Dog*, *a ſcolding Woman*, *a loving Father*, &c.

3. *Suffering*; *as a ruined Man*, *a ſhaved Head*, &c.

4. Such as are compounded with another *Quality*, as a proud-*ſpirited*, high-*minded Man*, &c. a half-*filled Caſk*, &c. the former Part of all ſuch Qualities approaches near to the Nature of an *Adverb*.

5. Qualities in *nt* are ſometimes uſed as Participles in *ing* and as ſuch are placed after their Names a *Lion dormant*, *couchant*, *rampant*; the *Prince Regent*, &c.

Q. *Are not all theſe*, by *Grammarians*, *called* Participles?

A. Yes, commonly.

Q. *Are Participles then a different and diſtinct Part of Speech from* Qualities *or* Adjectives?

A. No, not all of them; for *learned*, *loving*, *ſcolding*, and *writing*, when joined with *Names*; as, *a learned Man*, *a loving Father a ſcolding Woman*,

man, a writing Deſk, are as evidently *Qualities*, or *Properties* of thoſe *Names*, as *wiſe, fair, good*, would be, if joined to them.

Q. *Are all thoſe Words which are called* Participles, *really mere* Qualities?

A. Words ſignifying the Time of acting or ſuffering, *&c.* as, *I am writing a Book, he is making a Pen, we have burned the Coals, ye have praiſed the Horſe*, and ſuch like, cannot, with any Propriety, be called *Qualities*, agreeable to the uſual Definition of that Term.

Q. *When are the* Participles *mere* Qualities?

A. 1. When they have no reſpect to Time; as, *a learned Man, a carved Pillar.*

2. When they are joined to *Names*; as *an underſtanding Man, a writing Deſk, a carved Head.*

3. If they may be compared; as, *loving, more loving, moſt loving*; *learned, more learned, moſt learned.*

4. If they are compounded with a *Prepoſition* that the *Verb* they come from cannot be compounded with; as, *unbecoming, unheard, unſeen*; for we do not ſay, *to unbecome, to unhear*, &c.

Of ARTICLES.

Q. *What Part of Speech are* a *and* the?

A. They have the Nature of *Qualities*, being joined to *Names* as other *Qualities*, are, but they are commonly called *Articles.*

Q. *What is the Uſe of* Articles?

A. To determine and fix the Meaning, or Senſe of *Names*, and apply them to particular Perſons.

Q. What is the Difference between *a* and *an?*

A. A is uſed before all Names, that begin with

a Conſonant; as, *a Crown*, *a King*, &c. and *an* before all thoſe that begin with a Vowel as *an Eagle*, *an Egg*, &c. except ſuch as begin with *h* ſilent, as *an Herb*, *an Hour*, *an Heir*; but when *h* is ſounded *a* is to be uſed, *a Hat*, *a Hen*, *a Hare*, &c.

Q. *What is the Difference between* a *and* the?

A. * *A* is uſed in a general Senſe; as, *a Man*, that is, *any Man*; and *the* † is uſed when a particular Perſon or Thing is ſpoken of; as, *the Maſter*, *the Grammar*, (or *this very Maſter*, or *this very Grammar*) *which teacheth the Art of true Spelling*, *Reading*, *and Writing*, *will do me much Good.*

Q. *Do we ſet* Articles *before* proper Names?

A. Proper Names do of themſelves particularly diſtinguiſh the Perſons or Things of which one ſpeaks; as *John*, *Joſeph*; ſo have no *Articles* before them: Likewiſe the Names of Countries, Cities, Provinces, Rivers, Mountains, *&c.* have no *Articles before them.* Neither are *Articles* ſet before the particular Names of Virtues; as, *Juſtice Sobriety*, *Temperance.* Or Vices; as, *Drunkenneſs*, *Gluttony*, &c. Of Metals; as, *Gold*, *Silver*, &c. Of Herbs; as, *Thyme*, *Marjoram*, &c.

Q. *Do we never ſet* Articles *before* Proper Names?

A. Yes, ſometimes; but then it is when ſome *Name*, or *Subſtantive*, is underſtood; as, *the Thames*, where *River* is underſtood; the *Albemarle*, that is, *the Ship Albemarle:* Or, by way of Diſtinction or Eminence; as, *he is a Lonſdale*, that is *one*

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* *A* and *an* are ſometimes *Articles of Number*, and ſignify *one*; as, *all to a Man*, *all to an Ell.*

† When a *Relative* is written, *thee.*

one whoſe Name is Lonſdale; *the Talbots*, that is *the Family of the Talbots*; *the Alexanders*, *the Cæſars*, *the Marlboroughs*, *the Vernons*, any brave and valiant Men may be called by thoſe Names.

Q. *Are the* Articles *ever ſet before* Qualities?

A. Yes; but it is by Reaſon of ſome *Name* expreſſed or underſtood; as, *Alexander the Great*; that is *the Great King*, or *the great Alexander*; *George the Second*, that is, *the ſecond King of England of that Name*; *he is the valianteſt of all Men*, that is, *the moſt valiant Man.*

Of the COMPARISON *of* QUALITIES.

Q. *In what other Reſpects do* Qualities *differ from* Names.

A. By admitting Degrees of Compariſon, which *Names*, or *Subſtantives*, do not; being only to be compared by their *Qualities.*

Q, *What is* Compariſon?

A. It is the altering of the Signification of a Word, into more or leſs, by Degrees; whereby we ſay one Perſon, or Thing, is *fair*; another, *fairer*, or *more fair*; and a third is *faireſt*, or *moſt fair.*

Q. *How many Degrees of* Compariſon *are there?*

A. There are three Degrees of *Compariſon*, the *Poſitive* the *Comparative*, and the *Superlative*; as *hard*, *harder*, *hardeſt.*

Q. *What is the* Poſitive *Degree?*

A. It is the *Quality* itſelf, ſimply, without any Likeneſs or Compariſon; as, *great*, *wiſe*, &c,

Q. *What is the* Comparative *Degree?*

A. The *Comparative* ſomewhat exceeds the *Poſitive* in Signification; as *greater*, *wiſer*, &c.

Q. *How is the* Comparative *Degree formed?*

A. It is formed of the *Poſitive*, by adding the Syllable *er*, if it ends with a Conſonant, or the Letter *r* only, if the *Poſitive* ends in *e*; as, *greater*, *wiſer*: And it is likewiſe known by the Sign *more* before the *Poſitive*; as, *more great*, or *greater*; *more wiſe*, or *wiſer*.

Q. *What is the* Superlative *Degree?*

A. The *Superlative* exceeds the *Poſitive* in the higheſt Degree of Signification; as, *greateſt*, *wiſeſt*, &c.

Q. *How is the* Superlative *Degree formed?*

A. It is formed of the *Poſitive*, by adding the Syllable *eſt*, if it ends with a Conſonant, or the Letters *ſt*, if the *Poſitive* ends in *e*; as, *greateſt*, *wiſeſt*, &c. It is likewiſe known by the Signs *moſt*, *very*, or *exceeding*.

Q. *What* Qualities, *or* Adjectives, *are theſe that form the* Comparative *by putting the Word* more *before them*; *and the* Superlative, *by putting the Word* moſt *before them?*

A. They are ſuch *Qualities* chiefly as come from the *Latin*, and end in

ain	as	*certain*	*ing*	as	*loving*
ive		*fugitive*	*iſh*		*peeviſh*
cal		*angelical*	*eſt*		*honeſt*
en		*golden*	*ous*		*virtuous*
ly		*fatherly*	*ent*		*excellent*
leſs		*friendleſs*	*ble*		*viſible*
ry		*neceſſary*	*ed*		*wicked*
al		*general*	*id*		*rigid*
able		*commendable*	*ſome*		*troubleſome.*
ant		*elegant*			

Q.

Q. *Are all* Qualities, *or* Adjectives, *compared in the Forms above, by adding* er *or* more *to the* Comparative, *and* eſt *or* moſt *to the* Superlative?

A. No; there are ſome *Qualities* which are irregular, and are thus compared, *viz.*

Poſitive.	Comparative.	Superlative.
good	*better*	*beſt*
bad, evil, or *ill*	*worſe*	*worſt*
little	*leſs*	*leaſt*

Q. *Can all* Qualities *be compared?*

A. No; ſome cannot be compared, or take the Words *more, very,* or *moſt* before them; becauſe they do not admit of any Increaſe in their Signification; as, *all, any, each, every, ſome, one,* &c.

Q. *What Degrees of* Compariſon *are the following Words of,* viz. fair, fairer, faireſt?

A. Fair is of the *Poſitive, fairer* is of the *Comparative,* and *faireſt* is of the *Superlative.*

Q. *Is it good* Engliſh *to ſay* more fairer, *or* moſt faireſt?

A. No; you ought to ſay, *fairer* or *more fair*; *faireſt,* or *moſt fair*; for *more fairer* would ſignify as much as *more more fair,* and *moſt faireſt* as much as *moſt moſt fair.*

CHAP. III.

Of VERBS.

Q. *WHAT is a* Verb?

A. A *Verb,* as it is commonly called, is that Part of Speech which betokens the doing, being, or ſuffering of a Thing; to which belongs the

the ſeveral Circumſtances of Perſon, Number, and Time. *

Q. *How do you know a* Verb?

A. By placing ſome relative Name before it; and if it be a *Verb*, it will be good Senſe; as, *I walk, thou ſitteſt, he reads, we dine, ye ſup, they ſleep.*

Q. *Are all* Verbs *known by putting a relative Name before them?*

A. No; for *imperative Verbs*, or *Verbs of bidding* or *commanding*, have the Relative after them; as, *love thou, let them love:* And *infinitive Verbs*, i. e. ſuch as have an undetermined or unlimited Senſe, and always follow *other* Verbs, are known by having *to* before them, as *I chuſe to love*, or *to read* &c. The *infinitive* Verb is likewiſe ſometimes expreſſed by a Participle in *ing*, as; *I love writing, I love learning*; for *I love to write*; *I love to learn*, &c. †

Q. *How many* Times, *or* Tenſes *are there belonging to a* Verb?

A. Three; 1. The *preſent Time*, that now is. 2. The *paſt Time*. 3. The *future Time*, or Time to come.

Q. *How many* Times *are there in* Engliſh *expreſſed by the* Verb *itſelf?* *A.*

* It is derived from the Latin, *Verbum a Word*, and being the chief Word in a Sentence is called a *Verb* by Way of Eminence, as there can be no Sentence wherein *it* is not either expreſſed or underſtood.

† Our *Infinitive Verbs* anſwer to the *Infinitives* of the *Latins*, and have neither *Number*, *Perſon*, nor *Nominative* Word belonging to them. *Imperative Verbs* want the firſt Perſon in *both Numbers*, have the leading State of a *Relative* after them in the *ſecond Perſon only*, and all Verbs following the *imperative* Verb *let*, are commonly uſed without *to* before them, as above exemplified.

A. Two; the *preſent Time*, and the *paſt Time*.

Q. *How do you know them?*

A. The *preſent Time* is the *Verb* itſelf; as, *burn*, *love*; *the paſt Time* commonly ends in *ed*; as *burned*, *loved*, &c.

Q. *How do we expreſs the* Perſons *of the* Verbs?

A. By the *perſonal Names*, *I*, *thou*, or *you*, *he*, *ſhe*, *it*, in the *Singular*; *we*, *ye*, or *you*, and *they*, in the *Plural*.

Q. *Does the Difference of* Number *and* Perſon *make any Alteration in the* Verbs?

A. Yes; as,

Persons	Singular.	Plural.
	1. *I love*	1. *We love*
	2. *Thou loveſt*, or *you love*	2. *Ye*, or *you love*
	3. *He loveth*, or *loves*	3. *They love.* *

Q. *Has the* Engliſh *Tongue any* Moods?

A. No.

Q. *The* Engliſh *Tongue having but two* Times, *expreſſed by the* Verb *itſelf, and no* Moods, *how do we expreſs the other* Times *of the* Verbs?

A. By the following Words, called *Helping Verbs*, viz. *do*, *may*, *can*, *am*, and *be*, in the preſent Time; *did*, *have*, *had*, *might*, *could*, and *was* in the paſt Time; and with *ſhall* and *will* in the future Time.

Q.

* The *Verbs* are changed, or made to agree with the *perſonal Names*, by the ending of the *ſecond Perſon Singular* in *eſt*; as, in the Example above, the *firſt Perſon Singular*, *I love*, is made in the *ſecond Perſon*, *thou loveſt*, or *you love*; and, by the *third Perſon* ending in *eth*, or *s*; as, *he* or *ſhe loveth*, or *loves*, in the *preſent Time*: And the *firſt Perſon ſingular*, in the *paſt Time*, *I loved*, makes in the *ſecond Perſon*, *thou lovedſt*, or *you loved*

Q. *How do you form theſe of the preſent Time?*
A. Thus:

Sing. *I do, thou doſt*, or, *you do, he doth, or, does.*
Plu. *We do, ye do*, or, *you do, they do.*

S. *I may, thou mayſt*, or, *you may, he may.*
P. *We may, ye may*, or, *you may, they may.* *

S. *I can, thou canſt*, or, *you can, he can.*
P. *We can, ye can*, or, *you can, they can.*

S. *I am, thou art*, or, *you are, he is.*
P. *We are, ye are*, or, *you are, they are.*

S. *I be, thou beeſt*, or, *you be, he be.*
P. *We be, ye be*, or, *you be, they be.*

Q. *What does* am, *or*, be *ſignify?*

A. Either of them (for they are the ſame) by itſelf ſignifies being; but, joined to, or ſet before a Quality, or rather a Participle, ſignifies ſuffering, and ſupplies us with *Verbs of Suffering*, or *Verbs Paſſive*, which we otherwiſe want; we having in *Engliſh* no diſtinct *Ending* to diſtinguiſh a Verb that ſignifies *doing* from one that ſignifies *ſuffering* as, *I am loved, if I be burned*, &c. Beſides theſe helping Verbs *am* and *be*, being joined to a Participle in *ing*, and the Continuation of a Thing ſignified, afford us a beautiful Variation in our *active Verbs*, and that in all the Times, as *I am writing* for

loved; but the *third Perſon* is the ſame with the *firſt*; as *he* or *ſhe loved*: The *Plural Verbs* are always the ſame with the *firſt Perſon Singular*: as, *I love*, the *firſt Perſon Singular* in the *preſent Time*, makes in the *Plural*, *we, ye*, and *they love*: alſo *I loved*, the *firſt Perſon Singular* in the *Paſt Time*, makes, in the *Plural*, *we ye*, and *they loved*.

* *Muſt* and *ought* commonly expreſs the ſame Time, and are formed in the like Manner.

for *I write*; *I have been writing* for *I have wrote, or writ*; *I ſhall be writing*, for *I ſhall write* &c. Alſo *be*, like other Verbs, is uſed after *let*, as, *let him be called* &c.

Q. *How do you form the* Helping Verbs *of the* paſt Time?

A. Thus:

S. *I did, thou didſt*, or, *you did, he did.*
P. *We did, ye did*, or, *you did, they did.*

S. *I have, thou haſt*, or, *you have, he hath*, or, *has.*
P. *We have, ye have*, or, *you have, they have.*

S. *I had, thou hadſt*, or, *you had, he had.*
P. *We had, ye had*, or, *you had, they had.*

S. *I might, thou mightſt*, or, *you might, he might.*
P. *We might, ye might*, or, *you might, they might.*

S. *I could, thou couldſt*, or, *you could, he could.*
P. *We could, ye could*, or, *you could, they could.* *

S. *I was, thou waſt*, or, *you were, he was.*
P. *We were, ye were*, or, *you were, they were.*

Q. *How do you form thoſe of the future Time*, viz. *ſhall* and *will*? †

A.

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* So are *would* and *ſhould* formed.

† *Helping Verbs* in general are alſo called *defective Verbs*, becauſe they are not uſed but in their own *Tenſes*; beſides they have no *Participles*, neither do they admit any Helping Verbs before them, except theſe four *do, have, am*, and *will*, which are ſometimes uſed as *Principal Verbs* in all the *Perſons* both in the *Singular* and *Plural* Number; they make in the *paſt Time, did, had, was*, and *willed*, and admit of Helping Verbs before them to form the future Time, &c. they have likewiſe *Participles* like other Verbs, viz. *doing, done*; *having, being, been, willed.*

A. Thus:

S. *I ſhall, thou ſhalt*, or, *you ſhall, he ſhall.*
P. *We ſhall, ye ſhall*, or, *you ſhall, they ſhall.*

S. *I will, thou wilt*, or, *you will, he will.*
P. *We will, ye will*, or, *you will, they will.*

Q. *When a* Helping Verb *comes before another* Verb, *does either of them change its Ending?*

A. The *Helping Verb* changes its Ending, but the *other* does not; as,

SINGULAR.	PLURAL.
1 *I do burn.*	1 *We do burn.*
2 { *Thou doſt*, or *you do, burn.*	2 *Ye*, or *you, do burn.*
3 *He doth*, or *does, burn.*	3 *They do burn.* *

Q.

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* Here *do* changes its Ending, but the *principal Verb burn* does not.

Do is uſed to expreſs the Time with greater Force and Diſtinction; as, *I do love, I do not love*; *have* generally ſignifies Poſſeſſion and *had* the contrary, *may*, and its paſt Time *might*, denote the Poſſibility, or Liberty of doing a Thing; *muſt*, *ſhould*, and *ought*, the Neceſſity or Duty of doing a Thing; *will*, in the firſt Perſon, promiſes or threatens, but in the ſecond and third only foretells; *ſhall*, in the firſt Perſon, ſimply expreſſes, but in the ſecond and third Perſons, commands or threatens; *would* intimates the Intention of the Doer.

Can, may, will, and *muſt* are uſed with relation both to the *preſent* and *future Time*; *could* the *paſt Time* of *can*; *might* the *paſt Time* of *may*; and *would* the *paſt Time* of *will*, (as a *Principal Verb*) relate both to the paſt and the Time to come.

Theſe *Helping Verbs* are often joined together; as, *I might have died*: but then, one of them expreſſes the Manner, and the other the Time of the *Verb*, and the firſt alone varies in its Formation.

☞ *Thus by the Uſe of theſe* Helping Verbs, *(eſpecially when two or more of them are taken together) we are entirely freed*

Q. *What do you call a* Principal Verb?

A. A *Verb* that can be formed through the preſent and paſt Times, without the Help of any of theſe *Helping Verbs*; as, *love in the* preſent Time *thus:*

SINGULAR.	PLURAL.
1 *I love.*	1 *We love.*
2 *Thou loveſt*, or, *you love.*	2 *Ye*, or *you love.*
3 *He loveth*, or, *loves.*	3 *They love.*

—In the *paſt Time* thus:

1 *I loved.*	1 *We loved.*
2 *Thou lovedſt*, or, *you loved.*	2 *Ye*, or *you loved.*
3 *He loved.*	3 *They loved.*

Q. *Can you form* love *in the* future Time?

A. Not without *will* or *ſhall*; as,

1 *I will love.*	1 *We will love.*
2 *Thou wilt*, or, *you will love.*	2 *Ye will*, or, *you will love.*
3 *He will love.*	3 *They will love.*

Q. *How many* Sorts *of* principal Verbs *have we?*

freed from the various Endings Verbs *in the paſt Times, or the preterimperfect and preterpluperfect Tenſes of the* Latins, *alſo from* thoſe *of the* ſeveral Moods *in both* Voices; which produce near 200 Variations including thoſe of the different Perſons in each Tenſe, *as they effectually anſwer all thoſe Purpoſes, according to the Senſe they are taken in, or from the Nature and Exigency of the Subject: They alſo afford us ſome Variations in our paſt Time; as,* I loved, I did love, I have loved, *all denote the Time paſt; yet the* Principal Verb loved *cannot be ſaid to vary, without the Help of* did *or* have, *which ſerve only to expreſs this Time,* though beautifully, *in different Words.*

A. Four as before obſerved, viz. *Active* Verbs, which ſignify *doing*, or *being*; *Paſſive* by the Help of *am* and *be*, which ſignify *ſuffering*, or denote the *Impreſſions* that Perſons, or Things receive; *Imperative* which *bid*, or *command*; and *Infinitive* which have an unlimited *Senſe*, and known by having moſtly the Propoſition *to* before them. *

Q. *Do* Verbs *always take* d *or* ed *to form the* paſt Time?

A. No; they are often irregular.

Of IRREGULAR VERBS.

Q. *What is the firſt Irregularity?*

A. The firſt Irregularity, and that which is the moſt common, took its Riſe from our Quickneſs of Pronunciation, by changing the Conſonant *d* to *t*, (the Vowel *e*, in the regular Ending *ed*, being cut off) that the Pronunciation might be made more eaſy and free; and ſeems rather a Contraction than an Irregularity.

Q. *What Letters commonly take* t *after them?*

A. 1. *Ch*, *ck*, *p*, and *x*; as, *ſnatcht*, *packt*, *clapt*, *mixt*, inſtead of *ſnatched*, *packed*, &c.

2. When the Conſonant *l*, *m*, *n*, or *p*, follows a *Diphthong*, each of them generally takes *t* after it, and then the *Diphthong* is either ſhortened; as, *dealt*, *dreamt*, *meant*, from *deal*, *dream*, *mean*; or changed into a ſhort ſingle Vowel; as, *felt*, *kept*, *ſlept*,

* Such Verbs as cannot take a *Name* after them, are by ſome Grammarians called *Neuters*, becauſe the *Action* is terminated in the Perſon, or Thing, denoted by the Verb; as *it raineth*; *the Horſe walketh*, &c. yet as *all ſuch* imply *doing*, or, *being* in ſome *Poſture*, *Situation*, &c. they may with more propriety be termed *active Verbs*.

ſlept, *wept*, *crept*, *ſwept*, *leapt*, from the *Verbs feel*, *keep*, *ſleep*, *weep*, *creep*, *ſweep*, *leap*.

3. When a Word ends with two of the ſame Conſonants, and takes *t* after it, to make the *paſt Time*, one is dropt; as *dwelt* from *dwell*; *paſt* from *paſs*, &c.

4. When *v* it changed into *f*, it takes *t*, after it to form the *paſt Time*; as, *left*, *bereft*, from *leave*, *bereave*.

Q. *What Letters require* 'd *to form the* paſt Time?

A. 1. *B*, *g*, *v*, *w*, *z*, *s*, and *th*, when ſounded ſoft, alſo *l*, *m*, *n*, *r*, following a long Vowel more eaſily unite, ſeparately, with *d*, * than *t*; as, *liv'd*, *ſmil'd*, &c.

2. *Verbs* ending in *y* take *'d*; as, *marry*, *marry'd*; or elſe, which is much better, change *y'd* into *ied*; as, *married*, *carried*, &c.

Q. *What is the ſecond Irregularity?*

A. 1. Some Words, whoſe *preſent Time* ends in *d* or *t*, the *paſt Time*, is the ſame as the *preſent*; as, *read*, *read*; *caſt*, *caſt*.

2. When Words, ending in *d* or *t*, take another Ending to form the *paſt Time*, it muſt always be *ed*, printed or writ at full Length, without an Apoſtrophe; as, *wounded*, *blaſted*, &c.

Q. *What other irregular* Verbs *have we?*

A. There are many more; an alphabetical Liſt of the principal of them follows:

* This *method of ſhortening*, *contracting* and *throwing together Cluſters of Conſonants* has been juſtly blamed by the late ingenious Author of the *Spectator*, N°. 135.

Preſent Time.	*Paſt Time.*	*Participle.*
AWake	Awoke	Awoke
abide	abode	abode
Be	Been	Being, been
bend	bent	bent
unbend	unbent	unbent
bear	bore, bare	born
begin	began	begun
bereave	bereft	bereft
beſeech	beſought	beſought
beat	beat	beaten
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
buy	bought	bought
Catch	Caught	Caught
chide	chid	chidden
chuſe, or chooſe	choſe	choſen
cleave	clave, clove	cleft, cloven
come	came	come
creep	crept	crept
crow	crew, crowed	crowed
Dare	Durſt dared	Dared
die	died	dead
do	did	done,
draw	drew	drawn
dream	dreamt	dreamt
drink	drank	drunk
drive	drove	driven

Pre-

Preſent Time.	*Paſt Time*	*Participle.*
dwell	dwelt	dwelt
Eat	Eat ate	Eaten
Fall	Fell	Fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew, fled	flown
forſake	forſook	forſaken
freight	fraught	fraught
freeze	froze	frozen
Geld	Gelt, gelded	Gelded gelt
get	got	gotten
give	gave	given
gild	gilt, gilded	gilded, gilt
gird	girt, girded,	girded, girt
grind	ground	ground
go	went	gone
grow	grew	grown
Hang	Hung, hanged	Hung
have	had	having, had
hear	heard	heard
help	helped	helpt
hew	hewed	hewn
hid	hid	hidden
hold	held	holden
Keep	Kept	Kept
know	knew	known
Lay	Laid	Laid
lead	led	led
leave	left	left

Preſent Time.	*Paſt Time.*	*Participle.*
leap	leapt, leaped	leapt
lend	lent	lent
lie	lay	lain
loſe	loſt	loſt
Make	Made	Made
mean	meant	meant
mow	mowed	mown
meet	met	met
Rend	Rent	Rent
ride	rode, rid	ridden
ring	rang	rung
riſe	roſe	riſen
run	ran	run
Say	Said	Said
ſee	ſaw	ſeen
ſeek	ſought	ſought
ſeethe	ſod	ſodden
ſell	ſold	ſold
ſend	ſent	ſent
ſhake	ſhook	ſhaken
ſhear	ſhore	ſhorn
ſhew	ſhewed	ſhewn
ſhine	ſhined	ſhone
ſhoot	ſhot	ſhot
ſhrink	ſhrank	ſhrunk
ſing	ſang, ſung	ſung
ſink,	ſank, ſunk	ſunk
ſit	ſat	ſat
ſlay	ſlew	ſlain
ſlide	ſlid	ſlidden
ſleep	ſlept	ſlept
ſling	ſlung	ſlung
ſmell	ſmelt	ſmelt

Pre-

Preſent Time.	*Paſt Time.*	*Participle.*
ſmite	ſmote	ſmitten
ſpeak	ſpoke	ſpoken
ſpell	ſpelled	ſpelt
ſpill	ſpilled	ſpilt
ſpend	ſpent	ſpent
ſpin	ſpun	ſpun
ſpit	ſpat	ſpat
ſpring	ſprang	ſprung
ſtand	ſtood	ſtood
ſtick	ſtuck	ſtuck
ſting	ſtung	ſtung
ſteal	ſtole	ſtolen
ſtink	ſtunk	ſtunk
ſtrike	ſtruck	ſtricken
ſtrive	ſtrove	ſtriven
ſwear	ſwore, ſware	ſworn
ſweep	ſwept, ſweeped	ſwept
ſwell	ſwelled	ſwoln
ſwing	ſwang, ſwung	ſwung
ſwim	ſwam, ſwum	ſwum
Take	Took	Took, taken
tear	tore	torn
teach	taught	taught
tell	told	told
think	thought	thought
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodden
Weep	Wept	Wept
wind	wound	wound
wear	wore	worn
weave	wove	woven
write	wrote, writ	written, writ

Pre-

Preſent Time.	*Paſt Time.*	*Participle.*
work	worked	wrought
wring	wrung	wrung

Q. *How are theſe* Irregular Verbs *formed?*

A. Thus:

In the PRESENT TIME.

	SINGULAR	PLURAL.
1	*I fly*, or *am flying*.	1 *We fly.*
2	*Thou flieſt*, or *you fly.*	2 *Ye*, or *you fly.*
3	*He flieth*, or *flies.*	3 *They fly.*

In the PAST TIME.

1	*I flew, fled*, or *did fly*, (i. e. was flying)	1 *We,*
2	*Thou fledſt*, or *didſt fly*; or *you flew, fled*, or *did fly.*	2 *Ye*, or *you, and*
3	*He flew, fled*, or, *did fly.*	3 *They flew, fled*, or *did fly.*

In the FUTURE TIME.

1	*I ſhall*, or *will fly*, (i. e. *be flying*)	1 *We*
2	*Thou ſhalt, or wilt fly*, or, *you ſhall, or will fly.*	2 *Ye*, or *you, and*
3	*He ſhall*, or, *will fly.*	3 *They, ſhall*, or, *will fly.**

Of the PARTICIPLES.

Q. *What is a* Participle?

A. A *Participle* is a Part of Speech, derived from a *Verb*, and ſignifies *being*, *doing*, or *ſuffering*, and

* All *irregular Verbs* are formed much in the ſame Manner.

and alſo implies *Time*, as a *Verb* does; but is otherwiſe like a *Quality* or *Noun Adjective*.

Q. *How many Sorts of* Participles *are there?*

A. Two; the *Active Participle*, that ends always in *ing*; as, *loving*; and the *Paſſive Participle*, that ends almoſt always in *ed*, *t*, or *n*; as, *loved taught*, *ſlain*. The paſt Time of our *Active* Verbs, ending in *ed*, or in *t* when contracted, are very often regularly the ſame with this *Participle*; as, *hate*, *hated*, *hated*; *teach*, *taught*, *taught*, &c. And when it ends in *n* it is often the ſame as the *preſent* Time of our *Active Verbs*, this *n* being added, as; *ſee*, *ſaw*, *ſeen*; *give*, *gave*, *given*; *riſe*, *roſe*, *riſen*, &c. yet it is ſometimes otherwiſe formed, or made. * See the *irregular Verbs*.

CHAP. IV.

Of PARTICLES.

Q. *WHAT are* Particles?

A. Particles are little Words that expreſs, or denote ſome Circumſtance, Manner, or Quality of an Action, and join Sentences together.

Q. *How many Sorts of* Particles *are there?*

A. Four: *Adverbs*, *Conjunctions*, *Prepoſitions*; and *Interjections*

Of ADVERBS.

Q. *What is an* Adverb?

A. An *Adverb* is a *Particle* joined either to a *Verb*, to a *Quality*, to a *Participle*, or to another *Adverb*; to explain their Manners of acting and ſuffer-

* Every *Participle*, except *that* in *ing*, is to be uſed with *am*, or *be*, as a Paſſive Verb; the *paſt Time* of *Active Verbs* being improper.

fering; or to point out ſome peculiar Circumſtance, Quality, or Manner ſignified by them. To a *Verb* thus: *The Boy writes* correctly.

To a *Quality*, or *Adjective*, thus: *He is a* very *diligent Boy.*

To a *Participle*, thus: *A Man* truly *fearing God.*

To another *Adverb* thus: *He lives* very *happily.*

Q. *How many Sorts of* Adverbs *have we in* Engliſh?

A. There are many Kinds of *Adverbs*, a few of which take as follow:

1. Of *Time*: *Time preſent*; as, *now, to day.*

The *Time paſt*; as, *already, before, yeſterday, heretofore, long ſince.*

The *Time to come*; as, *to morrow, not yet, hereafter, henceforth*, or *henceforward, by and by.*

An *undetermined Time*; as, *often, oftentimes, ſeldom, daily, yearly, always, when, then, ever, never.*

2. Of *Place*; as, *here, there, where, elſewhere, every where, no where, ſome where, above, below, within, herein, without, whither, hither, thither, upward, downward, whence, hence, thence.*

3. Of *Number*; as *once, twice, thrice*; *rarely, ſeldom, frequently, often.*

4. Of *Order*; as, *laſtly, laſt of all, ſecondly, thirdly, fourthly*, &c.

5. Of *Quantity*; as, *how much, how great, enough, ſufficient, ſome what, ſomething, nothing.*

6. Of *affirming*; as, *verily, truely, undoubtedly, unfeignedly, yea, yes.*

7. Of *denying*; as, *nay, no, not, in no wiſe.*

8. Of *doubting*; as, *perhaps, peradventure, by chance.*

9. Of *comparing*; as, *how, as, ſo, how much, leſs, leaſt, more, very, rather, than, whether, alſo, exceedingly, almoſt, well nigh, little leſs, leaſt of all, as it were, alike, otherwiſe, differently, far otherwiſe*; Others are compared in Imitation of *Qualities*; as, *ſoon, ſooner, ſooneſt*; *often, oftener, oftenеſt*.

10. Of *Quality*; as, *juſtly, prudently*, &c. which Words are derived of *Qualities* or *Adjectives*, and denote the ſame Quality as the Words they are derived from do, and may be explained by the *Name* and *Prepoſition* as, *with Juſtice*, for *juſtly*; *with Prudence*, for *prudently*.

11. There are but few *Qualities* which may not be turned into *Adverbs*, by adding to them the Termination *ly*; as, *meek, meekly*: They admit of Compariſon by *more* and moſt.

Of CONJUNCTIONS.

Q. *What is a* Conjunction?

A. A *Conjunction* is a part of Speech that joins either Words or Sentences together, and ſhews the Manner of their Dependance upon one another; as, *I will go* and *eat my Supper*, but *ſhall have nothing* but *Bread* and *Cheeſe* and *Beer*.

Of *Conjunctions* there are ſeveral Sorts; as,

1. *Copulative*; as, *and, alſo, both, neither, nor*.
2. *Disjunctive*; as, *or, either*.
3. *Caſual*; as, *for, becauſe*.
4. *Conditional*; as, *ſo, that, but, if*.
5. *Conceſſive*; as, *though*, or, *tho', altbough, indeed*.
6. *Rational*; as, *therefore, wherefore, ſeeing, ſince*.
7. *Adverſative*; as, *yet, notwithſtanding, nevertheleſs*.
8. *Suſpenſive*; as, *whether or not, whether*.
9. *Exceptive*; as, *but, unleſs, except*, &c.

Some

☞ Some of theſe may be reckoned *Adverbs*, and ſome of the *Adverbs* uſed as *Conjunctions*, without any great Impropriety; as, *whether* is a comparative *Adverb* and a ſuſpenſive *Conjunction*, &c.

Of PREPOSITIONS.

Q. *What is a* Prepoſition?

A. A *Prepoſition* is a Part of Speech, moſt commonly ſet ſeparate or before other Parts, eſpecially *Names* or *Noun-Subſtantives*, to ſhew the Reſpect or Relation one Thing has to another.*

Q. *Which are the* Prepoſitions *ſet* ſeparate, *or* before *other Parts of Speech?*

A. They are ſuch as theſe that follow; *above, about, after, againſt, among, amongſt, at, before, behind, beneath, below, between, beyond, by, through,* or *thro', beſide, for, from, in, into, on,* or *upon, over, of, out,* or *out of, to,* or *unto, towards, under, with, off, within, without.*

Q. *Which are the* Prepoſitions *joined or ſet in Compoſition?*

A. The *Engliſh Prepoſitions* are, *a, be, for, fore, mis, over, out, un, up, with.*

Latin Propoſitions are, *ab,* or *abs, ad, ante, circum, con,* for *cum, contra, de, dis, di, e,* or *ex, extra,*

* Beſides this *ſeparate Uſe* of *Prepoſitions* they have *another*, which is to be joined in Compoſition with a vaſt Number of Words; and by this means, they create a great *Variety*, give a peculiar *Beauty*, *Fluency*, and *Elegancy* to our Language; by the help of which we do all that the *Greeks* and *Latins* did, partly by Prepoſitions, and partly by the Diverſity or Difference of Caſes.

tra, *in* or *im*, *inter*, *intro*, *ob*, *per*, *poſt*, *pre*, *pro*, *preter*, *re*, *retro*, *ſe*, *ſub*, *ſubter*, *ſuper*, *trans*.

Greek Prepoſitions are *a* or *an*, *amphi*, *anti*, *hyper*, *hypo*, *meta*, *peri*, *ſyn*. Their *Uſes*, &c. follow.

The ENGLISH PREPOSITIONS, *uſed in Compoſition, explained.*

1. *A* is oftentimes redundant, or ſuperfluous at the Beginning of a great many Words; as in *abide*, for *bide*; *ariſe*, for *riſe*; *awake*, for *wake*. It is ſometimes uſed, though very improperly, for *one*, or *in*; as *a Foot*, for *one Foot*; he is *a bed*, for *in Bed*, &c.

2. *Be* is uſed for *about*; as in *beſprinkle*, *i. e.* to *ſprinkle about*. It is alſo uſed for *by* or *nigh*; as, *beſide*, i. e. *by* or *nigh* the *Side*: For *in*; as, *betimes*, i. e. *in Time*, or *early*: For *for*; as, *to beſpeak*, i. e. *to ſpeak for*, &c.

3. *For* ſignifies Negation, or Privation, *i. e.* it denies, or deprives; as, in *forbid*, i. e. *bid it not to be done*.

4. *Fore* ſignifies as much as *before*; as, *to foreſee*, i. e. *to ſee it before it comes to paſs*.

5. *Mis* denotes *Defect*, or *Error*; as, *Miſdeed*, i. e. *an ill Deed*, or *not done rightly*; *miſemploy*, to *employ it wrong*; ſo to *miſtake*, *miſuſe*, &c.

6. *Over* ſignifies *Eminence*, or *Superiority*; as, to *overcome*, to *overſee*, to *overrule*: It denotes alſo *Exceſs*: as, *overhaſty*, *overjoyful*, &c.

7. *Out* ſignifies *Exceſs*, *Excellency*, or *Superiority*; as, to *outdo*, to *outrun*, to *outgo*, &c.

8. *Un* ſignifies *Negation* and *Contrariety*, or the not being ſo, or ſo; alſo *Diſſolution*, or the undoing a Thing already done; and ſet before *Qualities*, ſignifies *not*; as, *pleaſant*, *unpleaſant*,

i. e. *not pleaſant, unworthy, unſeen,* &c. But when *un* is put to *Verbs*, it deſtroys or undoes what has been already done; as, *undo, unſay, unweave,* &c.

9. *Up* denotes *above, upwards,* or *upper,* with reſpect to *Places,* or *Things* that lie upwards, &c. as, *upſide,* i. e. *the Side that lies uppermoſt,* or *higheſt.*

10. *With* ſignifies *againſt*; as, *to withſtand,* i. e. *to ſtand againſt.* Sometimes it denotes as much as *from,* or *back*; as, *to withhold,* i. e. *to hold from one*; *to withdraw,* i. e. *to draw back.*

The LATIN PREPOSITIONS, *uſed in the Compoſition of* Engliſh *Words, explained.*

1. *Ab,* or *Abs,* ſignifies *from*; but, compounded with an *Engliſh* Word, denotes ſome *Exceſs,* or *Increaſe*; as, *to abhor, to abuſe*; alſo *Parting,* or *Separation*; as, *to abſtain, to aboliſh,* &c.

2. *Ad* ſignifies *to* or *at*; as, *adjoin,* i. e. *to join near,* or *next to*; *adjacent,* i. e. *that which lies nigh.*

3. *Ante* ſignifies *before*; as *antecedent,* the *foregoing Word*; *to antedate,* or *date before.*

4. *Circum* ſignifies *about*; as, *Circumlocution,* i. e. *a round about Way of ſpeaking.*

5. *Con, (co, com)* from *cum,* ſignifies *with,* or *together*; as, *Convocation,* i. e. *a calling or meeting together*; *Copartner,* i. e. *a Partner with another*; *Commerce,* i. e. *trading together.*

6. *Contra* ſignifies *againſt*; as, *to contradict,* alſo from this comes the *compound Prepoſition, Counter*; as, *to counterbalance, counterfeit,* &c.

7. *De* ſignifies a Kind of *Motion from*; as, *to detract, to decamp.* Sometimes it enlarges the Senſe

Senſe of the Word; as, *to demonſtrate, to deplore.*

8. *Dis* ſignifies *Separation, Difference,* or *Diverſity*; as, *diſagree,* i. e. *not to agree*; *diſbelieve,* i. e. *not to believe*; *to diſſect,* i. e. *to ſeparate, or cut aſunder.*

9. *Di* enlarges the Senſe of the Word it is compounded with; as, *to direct, to diminiſh,* &c.

10. *E,* or *ex,* ſignifies *out, out of,* or *off*; as, *to eject,* i. e. *to caſt out*; *to exclude,* i. e. *to ſhut out.*

11. *Extra* ſignifies *beyond, over* and *above*; as, *extravagant,* i. e. *one that goes beyond Bounds.*

12. *In* or *im* generally denotes the *Poſition, or Diſpoſition* of an *Action*; whereby one Thing is, as if it was, put into another; as, *to infold, to incloſe*; *to import, to implant.* It alſo denotes *Privation,* or *not,* and gives a contrary Senſe to the primitive Word; as, *indecent,* i. e. *not decent*; *Injuſtice,* i. e. *not Juſtice,* &c.

13. *Inter* ſignifies *between*; as, *to intervene,* i. e. *to come between*; *Interval,* i. e. *the Space between Buſineſs:* But in *Interdict,* or *Interdiction,* it ſignifies as much as, *for* in *forbid,* &c.

14. *Intro* is an *Adverb,* from the *Prepoſition, intra,* and ſignifies *within*; as, *to introduce,* i. e *to bring into,* or *within.*

15. *Ob* ſignifies *againſt*; as *Obſtacle,* i. e. *what ſtands in the Way*; *to oppoſe,* i. e. *to put againſt.*

16. *Per* ſignifies *thorough*; alſo a Degree of Excellency, or Exceſs; as, *perfect,* i. e. *thoroughly done*; *to pervade,* i. e. *to go over,* or *through.*

17. *Poſt* ſignifies *after*; as, *Poſtſcript,* i. e.

written after; *a poſthumous Work*, i. e. *publiſhed after the Author's Death.*

18. *Pre* comes from *præ*, and ſignifies *before*; as, *to premeditate*, i. e. *to meditate of before*, &c.

19. *Pro* ſignifies *for*, or *forth*: But it has alſo a great many other Senſes; as, *to profeſs*, *protect*, *pronounce*, *prorogue*, &c.

20. *Preter* ſignifies *againſt*; as, *Preternatural*, i. e. *contrary to the common Order of Nature.*

21. *Re* generally implies a *repeated Action*; as, *to repeat*, i. e. *to ſay over again*; *to relapſe*, i. e. *to fall ill again.* It alſo denotes *Oppoſition*, or *againſt*; as, *to repulſe*; and ſometimes only enlarges the Senſe of the *ſimple Verbs*; as, *to repent*, *reprove*, &c.

22. *Retro* ſignifies *backward*; as, *Retroſpection*, i. e. *a looking backward.*

23. *Se* ſignifies *without*, (from *ſine*, or *ſeorſum* by itſelf); as *ſecure*, i. e. *ſine curâ*, or *ſeorſum á curâ*, *ſeparate*, *ſeclude*, &c.

24. *Sub* ſignifies *under*; as, *ſubſcribe*, i. e. *to write under.*

25. *Subter* ſignifies *under*; as, *Subterfuge*, i. e. *a Refuge under.*

26. *Super* ſignifies *upon*, *over*, or *above*; as, *Superſcription*, or *writing upon a Letter*; *ſuperfluous*, i. e. *over and above.* In ſome Words that come from the *French*, it is changed into *ſur*; as, *Surpluſage*, i. e. *a Quantity over and above what is enough*; *Surface*, &c.

27. *Trans* ſignifies *over*, *beyond*, or *change*; as, *to tranſport*, i. e. *to carry over*; *to tranſgreſs*, i. e. *to go beyond*, *to tranſplant*, *to tranſpoſe*, *to tranſform*, *tranſfigure*, i. e. *to change Shape*, &c.

The

The GREEK PREPOSITIONS, *used in the Compoſition of* Engliſh *Words, explained.*

1. *A*, or *an* ſignifies *Privation*, or *not*; as, *Anonymous*, i. e. *without a Name*; *Anarchy*, i. e. *without Government*.

2. *Amphi* ſignifies *on both*; as, *amphibious*, i. e. ſuch Creatures as live on *both* Land and Water.

3. *Anti* ſignifies *againſt*; as, *Antidote*, i. e. *a Remedy againſt Poiſons*, &c. *Antichriſt*, i. e. *one that is in Oppoſition to Chriſt*.

4. *Hyper* ſignifies *over and above*; as, *Hyperbole* is a Figure in Rhetoric that repreſents Things *over and above*, or much greater than the Truth.

5 *Hypo* ſignifies *under*; as, *Hypocrite*, i. e. one that pretends to be very religious; but, *underneath*, or privately, is very wicked.

6. *Meta* is the ſame as *trans*, i. e. *beyond*, or *change*; as, *metamorphoſe*, i. e. *to change from one Shape, or Form to another*.

7. *Peri* ſignifies *about*; as, *Periodical*, i. e. *any thing that has a ſettled Time* to turn about, *or to perform its Courſe or Revolution in*.

8. *Syn* ſignifies *with*, or *together*; as, *Synagogue*, i. e. *an Aſſembly or Company gathered* together.

Of INTERJECTIONS.

Q. *What is an* Interjection?*

* Moſt of the *Interjections* are natural Sounds, common to all Languages.

Mr *Chambers*, in his *Univerſal Dictionary*, makes the following Obſervation: "Some ſays he, deny the *Interjections* "to

A. An *Interjection* is a *Particle* made uſe of to expreſs ſome ſudden Motion, or Paſſion of the Mind; as, *ah! alas!*

Of *Interjections* there are ſeveral Sorts, *viz.*

1. Admiring; as, *heigh! behold! O ſtrange!*
2. Deſpiſing; as, *piſh! phy! tuſh! ſhah!*
3. Mirth; as, *ha, ha, he!*
4. Sorrow; as, *ho! O ſad! alas! alack!*
5. Silence; as, *hiſt! huſh! mum!*
6. Surprize; as, *hay! hey! whew!*
7. Calling to; as, *O! ſoho! hem! he! hip!*
8. Names are ſometimes uſed for *Interjections*; as, *with a Miſchief! O the Villany!* &c.

CHAP. V.

Of the DERIVATION *of* WORDS.

Q. IN Derivative Words *are* Names *or* Subſtantives *ever changed into* Verbs?

A.

" to be Words, or any Parts of Speech, and make them " mere natural Signs of the Motions, or Paſſions of the Mind; " expreſſed by theſe *inarticulate* Sounds, ſeveral whereof " Brutes have in common with us:" But as there are Paſſions, which muſt be repreſented in Writing and Diſcourſe, the *Interjection* has a good Foundation in Nature, and is a neceſſary Part of Speech.

The celebrated Mr *Locke* obſerves, that the Clearneſs, Beauty, *&c.* of a good Stile conſiſt very much, in the right Uſe of *Particles*; which muſt be learned by a careful Obſervance of their Uſe and Application in the beſt Writers.

Concerning all thoſe *Particles*, i. e. an *Adverb*, *Conjunction*, *Prepoſition*, and *Interjection*, this, in general, may be obſerved, that they are very often uſed *interchangeably*, or one for another, according to the *Tenor* and *Exigency* of the *Sentence* or *Expreſſion*, as is obvious to every obſervant Reader.

A. Yes; many *Names*, and ſome *Qualities* or *Adjectives*, and ſometimes the other Parts of Speech, become *Verbs*; and denote, or ſignify, ſome Sort of Application of the ſame Thing, or the Thing ſignified by the *Name*; as, from a *Houſe* comes the *Verb* to *houſe (houze)* from a *Fiſh*, comes to *fiſh*; from a *Rule*, comes to *rule*, &c.

Q. *Do* Names *come from* Verbs?

A. Yes; almoſt every *Verb* has ſome *Name* coming from it; and, by adding the Termination *er* to a *Verb*, comes a *Name*, ſignifying the *Agent*, or *Doer*; as, from *hear*, comes *Hearer*, or *one that hears*; from *run* comes *a Runner*, or *one that runs*.

Q. *What do* Qualities *that end in* y *or* n *denote?*

A. 1. *Qualities* that end in *y* denote Plenty or abounding, and come from Names, by adding the ending *y*; as, from *Wealth*, comes *wealthy*, i. e. *one that has much Wealth*; *Health*, *healthy*; *Might*, *mighty*.

2. *Qualities* that end in *en*, ſignify the Matter out of which any thing is made; as, *Aſhen*, *Birchen*, *Oaken*, *Beachen*; as, *an oaken Stick*, i. e. *a Stick made of Oak*.

Q. *What do* Qualities *that end* in full *come from and ſignify?*

A. From *Names*, and denote *Fulneſs*; as, from *Joy*, comes *joyful*, i. e. *full of Joy*; *Fruit*, *fruitful*; *Youth*, *youthful*, &c.

Q. *What do* Qualities *that end in* ſome *denote?*

A. They generally have the ſame Senſe with *full*; as, from *Trouble*, comes *troubleſome*, i. e. *full of Trouble*; *Delight*, *delightſome*, &c.

Q.

Q. *What do* Qualities *ending with* leſs, *and* ly *denote?*

A. 1. The Termination *leſs* being added to *Names*, forms *Qualities*, ſignifying *Want*; as, *worthleſs*, i. e. *of no Worth*; *witleſs*, *heartleſs*, *careleſs*.

2. By adding *ly* to *Names*, and ſometimes to *Qualities*, are formed *Qualities*, which denote *Likeneſs*; as, from *Giant*, comes *giantly*, i. e. *like a Giant*; *Earth*, *earthly*; *Heaven*, *heavenly*.

Q. *How are* Diminutive Qualities *ending in* iſh *derived?*

A. 1. *Qualities diminutive*, or *Qualities* that denote leſſening of the Signification, are made, by adding *iſh* to *Qualities*, and often to *Names*; as, *green*, *greeniſh*, i. e. *a little*, *or ſomewhat green*.

2. When *Qualities* in *iſh* come from *Names*, they generally denote *Likeneſs*, as, *wolfiſh*, i. e. *like a Wolf*, from *Wolf*.

3. Some *National Qualities* end in *iſh*; as, *Engliſh*, *Spaniſh*, *Daniſh*, *Scotiſh* (by Contraction *Scots*, or *Scotch*) *Swediſh*, &c.

Q. *What is a* Diminutive Name *or* Noun?

A. A *Name diminutive* is a Word that commonly, by the Addition of ſome Letters, or Syllable, to the Word from whence it comes, ſerves to denote a *Diminution*, or *Leſſening* the Senſe of the Word from whence it comes; as, **Lambkin*, from *Lamb*.

Q.

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* *Kin* being added to *Lamb*, leſſens the Signification of the Word; for *Lambkin is a little young Lamb*.

Ing is commonly the *diminutive* Termination to Animals; as, *Goſling*, *Duckling*, &c. where *ing* ſeems to ſignify *young*; ſo

Q. *By what other Means are Words derived from their* Primitives?

A. By adding *ſhip, dom, rick, wick, neſs, head, hood,* &c. as,

1. Words ending in *ſhip* denote, *Office, Employment,* or *Condition*; as, *Stewardſhip, Lordſhip, Fellowſhip.*

2. Words ending in *dom,* ſignifies *Office,* or *Charge,* with *Power* and *Dominion*; as, *Popedom, Kingdom, Dukedom.*

3. Words ending in *rick* and *wick* denote *Office,* and *Dominion*; as, *Biſhoprick, Bailywick.*

4. *Names* ending in *neſs,* ſignify the *Eſſence* of the Thing, and are formed from *Qualities*; as, from *white,* comes *Whiteneſs*; from *hard, Hardneſs.*—Theſe are called *Abſtract Names.*

5. *Names* that end in *head* and *hood,* denote the *State, Condition,* and *Quality* of a Thing, or Perſon; as, *Godhead, Manhood, Widowhood,* &c.

6. There are alſo *Names* derived from *Qualities* and *Verbs,* which are made by adding the Ending *th,* with ſome ſmall Change; as, from *long* comes *Length*; *ſtrong, Strength*; *broad, Breadth*; *wide, Width*; *deep, Depth*; *true, Truth*: Alſo from the *Verb,* to *die,* comes *Death.*

Q. *Are any* Engliſh *Words borrowed from the* Latin?

A. Yes; a great many, and indeed almoſt all that are not Words of one Syllable, or do not come

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ſo that *Lambkin* is for *Lambing,* i. e. a *young Lamb*; the *k* being put here to make a better *Sound.* So likewiſe theſe following may be ſaid to be *diminutive*; as, *Nag, Cottage, Pullet, Sprig, Dagger,* being conſidered with reſpect to *Horſe, Houſe, Hen, Branch, Sword,* &c.

come from Words of one Syllable, are borrowed from the *Latin*; but the greateſt Part of theſe the *French*, or *Italians* have borrowed from the *Latin*, and *we* from them.

Q. *What Rules have you to know when a Word is derived from the* Latin?

A. Theſe ſeven following, *viz.*

I. Words in *ion* in *Engliſh*, come from thoſe in *Latin*, ending in *io*; as, *Queſtion*, from *Queſtio*; *Religion*, *Religio*; *Education*, *Educatio*, &c.

II. Words ending in *ty*, from thoſe in *Latin*, ending in *tas*; *Liberty*, *Libertas*; *Charity*, *Charitas*; *Veracity*, *Veracitas*, &c.

III. Words ending in *ude* are derived from the *Latin*, by changing *o* into *e*; as, *Fortitude*, *Fortitudo*; *Gratitude*, *Gratitudo*.

IV. Many *Engliſh* Words ending in *nce* or *cy*, are derived from *Latin* Words ending in *tia*; as, *Obedience*, *Obedientia*; *Clemency*, *Clementia*, &c.

V. *Qualities* which end in *d*, are moſtly derived from thoſe in *Latin*, which end in *us*; as, *frigid*, *frigidus*; *rigid*, *rigidus*, &c. Alſo ſuch as have in the laſt Syllable, *t*, *n*, or *r* between two Vowels; as, *illiterate illiteratus*; *obſcure*, *obſcurus*; *obſcene*, *obſcenus*.

VI. Many Words ending in *nt*, come from *Latin* ones, ending in *ns*; as, *vigilant*, *vigilans*, &c.

VII. Many Words ending in *al*, are derived from thoſe in *Latin*, which end in *is*; as, *liberal*, *liberalis*, &c. *

CHAP.

* There are ſeveral other Words that are derived from the *Latin*, which cannot be brought under any Rule; as, *Nature* comes from the *Latin* Word *Natura*; *Grace*, *Gratia*; *Vice*, *Vitium*, &c.

CHAP. VI.

ETYMOLOGY ABSTRACTED *and* EXEMPLIFIED.

THE *Engliſh Language* is divided into four Kinds of Words or Parts of Speech, *viz.* NAMES, QUALITIES, VERBS, and PARTICLES.

I. *Of* NAMES.

NAMES are ſuch Words or Things as you can ſee, feel, hear, or underſtand, without another Word joined to them; as, *a Man*, *a Book*, *Virtue*, *Vice*, &c. They may alſo be known by putting the Word *Thing* after them, which they cannot have without making Nonſenſe; thus, you cannot ſay *Man Thing*, *Book Thing*, *Virtue Thing*, &c.

There are three Sorts of *Names*, viz. *Common*, *Proper*, and *Relative*.

Common Names are ſuch as comprehend a whole Kind; as, *a Man*, *a Woman*, *a City*, &c.

Proper Names are ſuch as belong to particular Perſons or Things; as, *William*, *Mary*, *London*, &c.

Perſonal Names are ſuch as belong to Perſons or Things to avoid the Repetition of the ſame Word, as inſtead of my own Name, I ſay *I*; inſtead of your Name, I ſay *you*, or *thou*; and inſtead of his, or her Name, *he* or *ſhe*: And for Things without Life, or doubtful of Sex, *it*, is uſed.

Names have alſo two Numbers, *viz.* the *Singular* and the *Plural*. The ſingular Number ſpeak-

ſpeaketh but of one, as *a Book:* The Plural Number ſpeaks of more than one; as, *Books.*

They have likewiſe *three Genders*, viz. *Male*, *Female*, and *Neuter.*

II. *Of* QUALITIES.

QUALITIES are ſuch Words as expreſs the Manners, Properties, or Affections of Things, as *good*, *bad*, *wiſe*, *fooliſh*, &c. and require to be joined to ſome other Word, to make us underſtand them, as *a good Man*, *a ſtrong Horſe*, &c. They may be known by putting the Word Thing after them, which will make them good Senſe; as, *good Thing*, *bad Thing*, *white Thing.*

Qualities have alſo three Degrees of Compariſon, viz. *the Poſitive*, *the Comparative*, *and the Superlative*; as *wiſe*, in the Poſitive, makes *wiſer* in the Comparative, and *wiſeſt* in the Superlative.

III. *Of* VERBS.

VERBS denote the doing, being, or ſuffering of Perſons, or Things, and are known by putting ſome Relative Name before them, to make them Senſe, as *I love*, *we love.**

Verbs

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*Though ſome Words are uſed both as *Names* and *Qualities*, and alſo as *Verbs*; ſuch are, *cloſe*, *croſs*, *ſalt*, *light*, &c. yet by the Senſe they are taken in it is eaſily known, to what Species each belongs, eſpecially as *Names* have commonly an *Article* before it, and the *Qualities* and *Verbs*, their uſual Properties to diſtinguiſh them, as, *a Cloſe* when a Name implies *a Field*; *cloſe* when a Quality implies *reſerved*, or *conſiderate*, as *a cloſe Man*; and when a Verb ſignifies *to conclude*, or *ſhut up* as *to cloſe a Diſcourſe*, &c.

☞ Some *Verbs* include a *Prepoſition* along with them for an *Ending*; as, *fly about*, *admit of*, *ſet on*, *hold in*, *meet with*, *ſend for*, *turn over*, &c.

Verbs have two Numbers, *viz. I love*, ſingular; *we love*, plural: Likewiſe three Tenſes or Times, *viz. Preſent, Paſt, and Future*; as, *I love*, in the preſent Time, makes *I loved*, in the paſt; and *I ſhall* or *will love*, in the future Time.

IV. *Of* PARTICLES.

PARTICLES are Words that denote ſome *Circumſtance*, *Manner*, or *Quality* of an Action, and are uſed to join Sentences together: They are almoſt all Monoſyllables, and are known by anſwering to none of the Properties of the other Parts of Speech. They are divided into *Adverbs*, *Conjunctions*, *Prepoſitions*, and *Interjections*.

The Method of doing which, ſee the Letter for teaching inſerted at the Beginning of this Book.

ETYMOLOGY EXEMPLIFIED.

When Modeſty ceaſes to be the chief Ornament of one Sex, and Integrity of the other, Society is then upon a wrong Baſis; and we ſhall be ever after without Rules to guide our Judgments in what is really becoming and ornamental.

Q. *In the above Paragraph, tell me what Part of Speech every Word is, and why?*

A. When) is an *Adverb* of Time, (See *p.* 94)

Modeſty) Is a Name (*becauſe it ſhews the Thing itſelf*) of the *Singular Number*, (See *p.* 61.)

Ceaſes) A *Verb* active, becauſe it betokens doing, (See *p.* 80) and has for its Nominative Word, *Modeſty*.

To) Is a Prepoſition, (*p.* 96) and is here the Sign of an *Infinitive Verb*.

Be) Is an *Infinitive Verb* in this Poſition, becauſe it follows another Verb, with the Prepoſition (*or its Sign*) *to*, before it, (*p.* 80)

The) An Article which denotes or fixes the Senſe of one or more Particulars, and ſhews what you mean, (*p.* 76)

Chief) Is a Quality or Adjective, becauſe it ſhews the Manner or Property of a Thing, (*p.* 71)

Ornament) a Name, as before, (*p.* 61)

Of) is a Prepoſition, (*p.* 96)

One) A Quality as before.

Sex) Is a Name.

And) A Conjunction copulative, becauſe it joins Words or Sentences together, (*p.* 95)

Integrity) Is a Name, as before.

Of) A Prepoſition as before.

The) An Article, and is here ſet before a Quality. (*p.* 76)

Other) Is a Quality, but is here put for a *Name* where Sex is meant, (*p.* 72)

Society) Is a Name.

Is) A Verb paſſive, (*p.* 82) of the third Perſon ſingular from the Verb *am*, and has for its Nominative Word *Society*.

Then) An Adverb of Time, (*p.* 94)

Upon) Is a Prepoſition, as before.

A) Is an Article, as before.

Wrong) A Quality in its common Poſition, *viz. before a Name.*

Baſis) Is a Name, as before.

And) A Conjunction copulative, as before.

We

We) Is a Relative Name of the leading State, becauſe it comes before the Verb *ſhall be* (*p.* 64)

Shall be) *Shall* is the helping Verb to *be*, for *be* is here a principal Verb, (*p.* 84) and has *we* for its Nominative Word.

Ever after) Taken together, is an Adverb, (*p.* 94)

Without) Is a Prepoſition.

Rules) A Name of the *Plural Number*.

To guide) Is an Infinitive Verb, and is known by its Sign or Prepoſition *to* before it.

Our) Is a Relative or Poſſeſſive Quality, (*p.* 72)

Judgments) A Name of the Plural Number.

In) A Prepoſition.

What) Is a Quality put for a Name, as before.

Is) A Verb paſſive of the third Perſon ſingular, as before, and has for its Nominative Word, the Quality *what*, the Name being underſtood.

Really) An Adverb, (*p.* 95)

Becoming) Is moſtly a Participle, but here it is a Quality, (*p.* 75)

And) Is a Conjunction, and here couples like States or Kinds.

Ornamental) A Quality put for a Name, as before.

OF

SYNTAX:

OR,

CONSTRUCTION.

PART IV.

CHAPTER I.

Q. WHAT *is* Syntax?

A. The right joining of Words in a Sentence, or Sentences together.

Q. *What is a* Sentence?

A. A *Sentence* comprehends at leaſt a *Name* and a *Verb*; by which ſome Sentiment, or Thought of the Mind, is expreſſed.

Q. *How many Sorts of* Sentences *are there?*

A. Two; *Simple* and *Compound.*

Q. *What is a* Simple Sentence?

A. A *Simple Sentence* is, where there is but one *Verb* and one *Name* the Subject of that *Verb*, either

either expreſſed, or underſtood; as, *Jeſus wept. A Lye is abominable.*

Q. *What is a* Compound Sentence?

A. A *Compound Sentence* is, when two or more Sentences are joined together; as, *God created Man, and Chriſt redeemed him; therefore let us love our God and our Saviour.*

Q. *How many Rules have we for the right joining of Words together in a* Sentence; *or for* Engliſh Concord?

A. The *Ten General Rules*, with ſome additional Remarks, which follow, are all that are obſerved by our beſt Writers, or neceſſary in our Language.

GENERAL RULES *for* ENGLISH CONCORD.

RULE I.

A Verb muſt agree with its Nominative Word* in Number and Perſon; as, *Thou readeſt; he readeth; we read.*

* The Word that anſwers to the Queſtion *Who is? Who does? Who ſuffers?* or, *What is? What does? What ſuffers?* is the *Name* to which the *Verb* relates, and is called the *Nominative Word*; as, *I love. Who loves? I.* Here *I* is the *Nominative Word. We read. Who reads? We.* Here *We* is the *Nominative Word. The Book is read. What is read? The Book.* Here *Book* is the *Nominative Word.*

The *Infinitive Verb*, having an undetermined or unlimited Senſe, or a whole Sentence may be the *Nominative* to the *Verb*; as, *To puniſh the Juſt is not good*; or, *A Life well ſpent makes old Age pleaſant.*

The *Nominative Word* is always ſet after the *Verb*, when the Sentence begins with an *Adverb of Place*; as, *there*

are

RULE II.

When a Quality is varied according to its Number, it muſt agree with its Name or Subſtantive; as, *this Man*, *theſe Men*; *that Book*, *thoſe Books*.*

RULE III.

The Relative muſt agree with its Antecedent, or foregoing Name, in Number and Gender; as, *this is the Boy who reads ſo well*, he *is a very hopeful Youth*; *this is a charming Girl*, ſhe *is very modeſt*; *I value this Book*, it *contains good Morals*.†

RULE

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are extenſive Orchards, in Kent; *there*, or *here are numberleſs Curioſities.*

The *Maſculine Perſon* anſwers to the *general Name*, which comprehends both *Male* and *Female*; as, *Any Perſon who knows what he ſays.*

The firſt Perſon ſpeaks of himſelf, as *I* or *we*; the ſecond Perſon is ſpoken to, as *you* or *ye*; when I ſpeak of myſelf and another, I ſay *we*; when of you and another, I ſay *ye* or *you*, and all other Names, Relatives, Qualities or Participles, muſt have their Verb in the third Perſon of the ſame Number to which they belong.

* *This*, which in the Plural makes *theſe*, and *that*, which makes *thoſe*, (as above) are all the Qualities that vary with the Number. Sometimes one of theſe is joined to a Name Plural, when ſuch a Name has no Singular; as, *by this Means*, or *by theſe Means*: *Other Qualities*, by the Addition of *s*, are no longer *Qualities*, or *Qualities*, *of the Plural Number*, (as ſome Grammarians would have them) *but Names*; as, *the Sweets of Proſperity*; here *Sweets* is not a Quality, but implies the ſame Senſe; as, *the Pleaſures* or *Joys of Proſperity*. Every Word, whatever it be derived from, muſt be a Name if it conveys a perfect Senſe of it itſelf, without the Help of another Word.

† We having in Engliſh no Caſes, the *Antecedent* and the *Relative* can only *agree* in *Gender* and *Number*; and the *Name* and *Quality* in Number only.

RULE IV.

When a Relative comes before the Verb, it muſt be of the leading State; as, *I love*; *we love*. When it is ſet after the Verb, it muſt be of the following State; as, *My Father loves me*; *the Maſter loves us.**

RULE V.

Two or more Names of the Singular Number, having a Conjunction copulative between them, require a Plural Verb; as, *John and Joſeph are* (not *is*) *good Boys*; *the King and the Queen reign*, not *reigns*.

RULE VI.

Names of Number or Multitude may have either a ſingular or a plural Verb, though the Name itſelf be Singular; as, the *Mob is* (or *are*) *unruly*; *the Parliament is* (or *are*) *ſitting*; *Part of the Army was* (or *were*) *ſlain*.

RULE

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* The leading State is ſet after an Imperative Verb; as, *Read thou, learn ye*; or in aſking a Queſtion, the leading State muſt follow a Verb; as, *Can you go? Lives he there.*

When a Relative belongs to ſeveral Verbs, it needs only be expreſſed with the *firſt*; as, *He came, ſaw, fought, and conquered.*

When an Adverb, or any Expreſſion, ſignifying the Time, Place, Manner or Cauſe of a Thing, comes before the Verb, the leading State of the Relative is ſometimes ſet before, and ſometimes after it; as, *This ſaid I*, or *this I ſaid*; *then came we*, or *then we came*; *ſo do I*, or *ſo I do*; *for that work we*, or *for that we work.*

RULE VII.

The Verb Subſtantive, *i. e. am*, with its Paſt Time *was*, has the leading State of a Relative Name both before and after it; as, *Thou art he*; *who am I*; *theſe were they*.

RULE VIII.

A Prepoſition has the following State of a Relative after it; as, *She abides with us, they came to me.*†

RULE IX.

When two Names come together, the former is, by the Addition of *'s*, changed into the *Genitive Caſe*; as, *Man's Life*; for, *the Life of Man*; *Children's Folly*; for, *the Folly of Children*. When three or more Names come together, the *Poſſeſſive*, or *Genitive Caſe* is formed from the laſt ſave one; as, *Mount Ætna's Height*: *The Lord Mayor of London's Authority.**

RULE

† Sometimes the leading State of a Relative is ſet after the Prepoſition; but then a Verb is underſtood; as *they came before we*, i. e. *before we came*. Here *before* is turned into an Adverb, and *we* belongs to the Verb, but when the Verb is not underſtood, we ſay, *they came before us*.

* Though this *'s* be deemed by ſome ſevere *Critics* and *Linguiſts* an Impropriety, alledging that *of* is the only true Sign of the *Genitive Caſe* in Engliſh: Yet as every Language has ſome *Peculiarities* of its own; as *Grammar* is to be adapted to *Language*; as through *Cuſtom* we have *enfranchiſed* this *'s* to make a *Genitive Caſe* by an eaſy *Pronunciation*, &c. as it would be next to an *Impoſſibility* to get clear of it, by varying the Expreſſions where it occurs; and as it anſwers to the

Geni-

RULE X.

A Comparative Adverb muſt not be ſet before a Quality compared by *er* or *eſt*; as, *wiſer*, *wiſeſt*, and not *more wiſer*, or *moſt wiſeſt*, &c.

ADDITIONAL REMARKS.

1. SUCH Names as want the ſingular Number are moſtly joined to a Verb ſingular; as, *The News is barren. Your Wages is ſmall. The Compaſſes is broken. The Wages of Sin is Death.*

2. When two or more Names of *different* Number are in a Sentence, with a *Disjunctive Conjunction* between or among them, and equally related to

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Genitive Caſe in *all other Languages*, we may certainly without *Injuſtice*, *term it ſo in Engliſh*. But though an *Apoſtrophe* be allowed and tolerated in this *Situation*, it cannot be uſed in any *other* in *Proſe Writings*, with Propriety; as it ſerves every where elſe for a *Contraction* or an *Abbreviation*, which being very *deſtructive* to Language, and always *unneceſſary*, ought carefully to be avoided. Though *Abbreviations* by the uſe of the *Apoſtrophe* cannot be avoided in *Poetry*: Yet they ſhould be as ſeldom uſed as poſſible; it being obſervable, that our *Poets* themſelves might add much *Harmony* to their *Numbers* by uſing their *Abbreviating Licence* leſs frequently.—Note farther, the *Apoſtrophe* is ſometimes uſed to denote the *Plural Number* without the leaſt *Pretence* for it; as, *Quarto's*, *Folio's*, for *Quartos*, *Folios*, &c. Alſo the *'s* is often written ſuperfluouſly before Participles in *ing*; as, *the Parſon's being the richeſt Perſon in the Pariſh*, &c. *The Doctrine of a future State's being univerſally taught*, &c. Inſtead of, *the Parſon being the richeſt Perſon in the Pariſh*; *the Doctrine of a future State being univerſally taught*, &c.—To explain the Nature, Circumſtances, &c. of the *Nominative Word* by a *Participle* in *ing*, is reckoned both an *expreſſive* and *elegant* Way of Writing.

to a *common* Verb; the *Verb* agrees beſt with the *neareſt*; as, *the General*, or *the Officers order Supper*; *the Caſh*, *the Bills*, or *the Books are in the Deſk*; *neither the Bills*, *nor the Books*, *nor the Caſh*, *is in the Deſk*.

3. When two *principal Verbs* come together, the latter is expreſſed in an unlimited Senſe, with the Prepoſition *to* before it; as, *he loved to learn*; *I chuſe to dance*, &c. and anſwers to the Infinitive Mood of the *Latins*.—A Verb of this kind may alſo follow a Name or Quality; as, *a Time to ſing*; *a Book delightful to read*: Its Sign is often underſtood in an imperative Sentence, *&c.* as, *Bid* Robert *and his Company* (to) *tarry*. *You will find him* (to be) *honeſt*, &c.

4. In Poetry, the following State of a Relative may come between the helping Verb and its Principal; as, *I ſhall them teach*; for, *I ſhall teach them*.

5. The Articles *a* and *an* muſt never be ſet before Names of the Plural Number, but *the* before either ſingular or plural; as, *A Man*, *an Ox*, *the Man*, *or the Men*.

6. Conjunctions, alſo the Adverb *than*, which always follows Qualities of the *Comparative* Degree, connect like States; as, *ſhe reviles you*, *and them*, *and me*. *He is two Inches taller than I*; i. e. *than I am*; *you converſed with them more than me*, i. e. *with me*.

7. The Relative *who* is only to be uſed when we ſpeak to, or of Perſons; *what*, either when we ſpeak of Perſons, or Things; and *which* only when we ſpeak of Things, as before obſerved: Notwithſtanding in ſeveral of our Church Pray-

Prayers, *&c. which* is improperly put for *who*; as, in the Lord's Prayer, we ſay, *Our Father which art in Heaven*: Inſtead of, *Our Father who art in Heaven.* Again, *Spare thou them O God which confeſs their Faults:* Ought to be, *who confeſs their Faults.*

8. *Whom*, the *following State* of *who*, as it cannot directly follow a Verb, is elegantly uſed only after a Prepoſition; as, *to whom, for whom*, &c. We ſhould alſo ſay, *The Man who I ſaw Yeſterday, I take to be your Friend, who you have ſo long expected.** Rather than, *The Man whom I ſaw Yeſterday, I take to be your Friend, whom you have ſo long expected.*

9. *Whoſe*, being the *Poſſeſſive* or *Genitive Caſe* of *who*, ſhould not be uſed but when it relates to Per-

* This Remark is objected to by many; perhaps, becauſe it runs counter to a Rule of the *Latins*, viz. "When there cometh a Nominative Caſe, between the Relative and the Verb, the Relative ſhall be ſuch Caſe as the Verb will have after it, *i. e.* an *Accuſative*, &c. But how ſhall we find an *Accuſative Caſe* in the Language? Such *Zealots* might as well contend that the *Engliſh* Language ſhould be rendered conformable to all the *Idiotiſms* peculiar to the *Latin*, as to *this one*, and ſo oblige us to throw away our *valuable* Prepoſitions and introduce in their Places, a Set of Caſes with their *various Endings*; ſo that a *Name, Quality*, or *Relative* before a *Verb*, &c. muſt end *one* Way, and *a Name, Relative*, &c. after *a Verb*, muſt end *another:* Whereas *Qualities* never admit of different Endings; *Names* only of 's to make their *Genitive Caſe*, and their *Plurals*, and *Relatives* of their *leading*, or *following* State, as they come before or after *a Verb*, or a *Prepoſition.* However, they who have a mind to perſiſt in it, may ſtill retain their *own* Way; yet I can ſay, from Experience, in Vindication of *mine*, that it is impoſſible to make a *mere* Engliſh Scholar underſtand what is meant by *whom* in that Poſition, or when to uſe it without introducing a *Train of Caſes*, after the Manner of the *Latins.*

Perſons; as, *this is a Violin, whoſe Goodneſs I know.* Is an improper Sentence, and ought to be expreſſed thus, *this is a Violin, of which I know the Goodneſs*, &c.

10. *Of* ſhould not be uſed after *Participles* in *ing*.—For Example, it would be wrong to ſay, *theſe Lines are not deſerving* of *a Place in the Book.*

11. A *Prepoſition* is often underſtood after a *Verb*; as, *he was baniſhed* (from) England: And it is always underſtood when the Verb has both a *Relative* and *a Name*, or two *Names* following it; as, *I have bought* (for) *my Siſter a new Bible.*

12. When a *Quality* has not a Name expreſſed with it, one is always underſtood; as, *turn to the Right* (Hand) *of St* Paul's *Church.*

13. A *Prepoſition* before a *Quality* is moſtly uſed for an *Adverb*; as, *in particular, in earneſt, of late:* Alſo before an *appellative* or *common Name*; as, *Man by Man, in Jeſt, on Purpoſe, under Colour, by Halves*, &c.

14. Several Qualities joined to a Name without a Conjunction intervening, may be accounted a compound Quality; as, *an honeſt, clever, ſenſible young Man:* And, when a Conjunction comes before the laſt, the Name ſhould only be expreſſed before the firſt Quality or after the laſt; as, *a Wife kind, diſcrete, chaſte, and amiable*; or, *a kind, diſcrete, chaſte and amiable Wife.*

15. A Negative in *Engliſh*, cannot be expreſſed by two Negatives; as, *it was not good for Nothing*; *I cannot eat none*, &c. ſuch Expreſſions are Soleciſms, which, inſtead of Negatives, make Affirmatives and ſignify as much; as, *It was good for Something*; *I can eat ſome.*

16.

16. The Participle in *ing*, ſupplying frequently the Place of the Infinitive Verb, *&c.* affords us many beautiful Variations in our Language; and may be uſed in ſeveral Poſitions, *viz.* 1. Directly after *ſimple* Verbs; as, *I like working*, i. e. *to work* 2. After thoſe Verbs which include the *Prepoſition for, in, of*, or *to*, along with them, for an Ending; as, *Lambs fit for killing*, i. e. *to kill*; *he delights in walking*, i. e. *to walk*; *you are proud of ſerving them*, i. e. *to ſerve them*; *uſed to riding*, i. e. *to ride*. 3. After the Article *the*; as, *the Reading of that Book is very inſtructive*, i. e. *that Book is very inſtructive to read*. 4. After a *Prepoſition*; as, *tired with Dancing*, i. e. with the *Exerciſe*, &c. In theſe two Situations laſt mentioned, *it* always ſupplies the Place of *a Name*.

17. All Participles, except that in *ing*, are always to be uſed in the *paſt* Time, after the *helping Verbs have*, or *had*; as, *I have ſeen*; *I had fallen*, &c. Alſo with *am* or *be* to make *Paſſive* Verbs; as, *I am forſaken*; *if it be known*; the *Lottery was drawn*, &c. The *paſt* Time joined to any of thoſe *Helping* Verbs is manifeſtly improper; for we do not ſay, *I have ſaw*; *I had fell*; *the Lottery was drew*, &c.

18. The *leading* Adverbs, *whether*, *either*, require *or* to follow each of them in a Sentence; alſo *neither* requires *nor*, and relate ſeparately to *two* Perſons or Things only; as, *whether you*, or *I go*; *either you*, or *I muſt go*; *neither you*, nor *he will go*. When more Perſons, *&c.* follow, the *Conjunction* is repeated, or at leaſt underſtood, after each; as, *neither the Paper*, nor *the Pens*, nor *the Ink is here*.

19. The following *Phraſes* or Expreſſions, being authoriſed by Cuſtom, and not reducible to Rule, may be called *Angliciſms*, viz. *a few Days*; *many a Time*; *me thinks*; *every ten Years*; *whilſt the Book was a-printing*; *whilſt the Stream was a running*, &c.

20. In Proſe Writings we pretty often find *wandring*, for *wandering*; *ſhortning*, for *ſhortening*; *lengthning*, for *lengthening*; *coud*, for *could*; *dont*, for *do not*; *maynt*, for *may not*, &c. All which, with *others* of the like Stamp, may be called *Barbariſms*, and ought carefully to be avoided.

CHAP.

CHAP II.

Of the ORDER *of the* ENLGISH LANGUAGE, *and of* TRANSPOSITION.

Q. WHAT RULES *have you for the* ORDER, *or proper placing of Words in a Sentence, &c?*

A. The general Order of the *Engliſh* Language is as follows, *viz. Qualities* are generally ſet before the Names they belong to; as, *wiſe Men, good Horſes.* An *Article* commonly comes before the Name it belongs to; as, *a Book*; but if the *Name* has a Quality belonging to it, then the Article is ſet before the Quality; as, *a large Book.* The Verb generally follows the Name; as, *the Miniſter preaches.* The *Particles* are made Uſe of when we would expreſs the *Inſtrument wherewith*, or *Manner* how a Thing is done, and are uſed in almoſt all Places and Poſitions, as in this Example, *viz. The Beams* of *the Sun* with *incredible Speed paſs* from *Heaven* through *the Air* to *the Earth, endowed* with *Heat* and *Light*, by (with, *or* through) *which they comfort us*, and *quicken the Plants which God has provided* for *our Uſe* and *his Glory.* Yet, to inſtance all the Variations the Order of our Language admits of, would be endleſs.

Q. *Have you any Thing farther to obſerve with reſpect to the* Words *in, or* Beauty *of, a* Sentence *or* Paragraph?

A. The particular Words of a Sentence ought generally to be as different from one another, both in Senſe and Sound, as a due Preſervation of the Subject and Harmony of the whole will permit; and placed in the manner moſt grateful to the Ear, provided the Senſe be no way hurt by it. Agreeable to this, our beſt Writers, for *Eaſe* and *Elegancy*, obſerve, that the Beauty of a Sentence conſiſts chiefly of the Smoothneſs of the Words in general, and in the Choice of *Qualities* ſuitable to the Subject in Hand: Likewiſe that the Reſt of the Words fall in their *natural Order*, (as above) according to their Agreements, Diſagreements, Relations, and Dependencies on one another; as, in this Example. *Contentment conſiſts in ſuiting our Deſires to Things, and not Things to our Deſires; in being thankful for what we have, and not uneaſy for what we have not: And he who once attains this Virtue to Perfection, not only enjoys the completeſt Pleaſures in this Life, but takes the moſt certain Courſe to ſecure to himſelf the Joys of the next.*

All

All Repetitions of the ſame Word (or even Words which expreſs the ſame Thing) are carefully to be avoided: Except,

1. When the Senſe would be otherwiſe obſcure, as it muſt be by not repeating the *from* in the following Sentence: *It proceeds not* from *Stupidity, or a ſlothful Neglect, but* from *a generous Liberty of Soul.*

2. When it is to excite the Attention; as, Every *Action, nay,* every *Intention,* every *Deſign of Men, is known to the Almighty: He ſees not only what they do, but what they aim at.*

Of TRANSPOSITION.

Q. *What is* Tranſpoſition?

A. Tranſpoſition is the placing of Words in a Sentence, or Sentences, out of their natural Order, to render their Sound more harmonious and agreeable to the Ear; as,

1. The *Subſtantive* is often put out of its Place, eſpecially when *there* or *it* is ſet before the *Verb*; as, *there was a Man,* i. e. *a Man was; it is the Cuſtom,* i. e. *the Cuſtom is.*

2. The *Prepoſition* is frequently tranſpoſed; as, *who do you dine* with? for, with *whom do you dine? What Place do you come* from? for, from *what Place do you come?*

Q. *May Words in Sentences be placed in what Order we pleaſe?*

A. No; we muſt in *Engliſh* as well as in all other *Languages* follow the Uſe of the beſt Speakers and Writers.

The cleareſt and beſt Writers in *Proſe* have the feweſt *Tranſpoſitions* in their Diſcourſes; and, in *Poetry,* they are never uſed, but when the Nature and Harmony of the Verſe require it; as,

Of Man's firſt Diſobedience, and the Fruit
Of that forbidden Tree, whoſe mortal Taſte
Brought Death into the World, and all our Woe,
With Loſs of Eden, *till one greater Man*
Reſtore us, and regain the bliſsful Seat,
Sing heavenly Muſe, &c. MILTON.

The Order is thus: Heavenly Muſe, ſing of Man's firſt Diſobedience, &c.

CHAP. III.

Of GRAMMATICAL FIGURES.

GRammatical *Figures* in general are three: 1. An *Ellipſis*, (Defect) which implies a Deficiency. 2. A *Pleonaſm*, (Luxuriancy) implying ſomething more than needful. 3. An *Enallage*, (Exchange) when one Thing is put before another.

Q. *What is an* Ellipſis?

A. An *Ellipſis* is either of a Letter, or of a Word: the former denotes the Want of one or more Letters in a Word; the latter, the Want of one or more Words in a Sentence.

Q. *Can you give any Examples of an* Ellipſis *of a Letter?*

A. An *Ellipſis* of a Letter is threefold: 1. A taking away, when the Defect is in the Beginning of a Word; as, *to quit*, for *acquit*; *to ſpy*, for *eſpy*; *mend*, for *amend*. 2. A Contraction, when the Defect is in the Middle; as, *ſaith*, for *ſayeth*; *ſhortning* for *ſhortening*; *Hindrance*, for *Hinderance*. 3. A cutting away when the Defect is in the End; as *tho'*, for *though*; *thro'*, for *through*.

Q. *Can you give any Examples of an* Ellipſis *of a Word?*

A. The *Ellipſis* of a Word occurs in ſuch Expreſſions as theſe, *viz. I live at the Lion*, for *I live at the Sign of the Lion*; *a Word to the Wiſe*, for *a Word ſpoken to the Wiſe*; *when you come to St Paul's* (Church), *then turn to the left* (Hand): Or when a Word has been mentioned juſt before, and may eaſily be kept in mind; therefore, in a relative Sentence, the Antecedent is ſeldom repeated; as, *I bought the Books, which* (Books) *I read*; or, as pointing to a Man, you need not ſay, *Who is that Man*, but *who is that?* or, *Drink you red Wine or White?* Sometimes a whole Sentence is left out; as, *It is our Duty to pay Reſpect and Deference to all thoſe that are virtuous; ſo* (*it is our Duty to pay Reſpect and Deference*) *to thoſe alſo who bear any Office in the State.*

In ſhort, wherever one or more Words are left out, that Expreſſion is ſaid to be elliptical,

Q. *What is* Pleonaſm?

A. Pleonaſm is alſo either of a Letter, or of a Word: The former denotes the Luxuriancy of one or more Letters in a Word; the latter the Luxuriancy of one or more Words in a Sentence.

Q.

Q. *Can you give any Examples of the* Pleonaſm of a *Letter?*

A. Sometimes the Luxuriancy is at the Beginning; as, *a-right*, for *right*; *ariſe*, for *riſe*, &c. Sometimes it is in the Middle; as, *whatſoever*, for *whatever*, *thorough*, for *through*, &c. Sometimes it is in the End; as *to ſharpen*, for *to ſharp*; *to awaken*, for *awake*.

Q. *Can you give the* Pleonaſm *of a Word?*

A. The *Pleonaſm* of a Word occurs in ſuch Sentences as theſe: *I ſaw it with my Eyes*, for *I ſaw it*; *as yet*, for *yet*, &c. And it is called a luxuriant Connection, when the needleſs Word is a Conjunction; as, *Ann, and Mary, and Sarah, and Jane*, for *Ann, Mary, Sarah, and Jane*.

Q. *What is an* Enallage?

A. An *Enallage* is in the like Manner either of a Letter or a Word: The former denotes the Change of one or more Letters in a Word; the latter the Change of one or more Words in a Sentence.

Q. *Can you give any Examples of the* Enallage *of a Letter?*

A. When one Vowel is uſed for another; as, *further*, for *farther*; *to ſow*, for *to ſew*; *ſware*, for *ſwore*; *ſpeak*, for *ſpoke*; *imploy*, for *employ*; *inquire*, for *enquire*; &c. Or, when a Letter is made to change its Place; as, *Theater* for *Theatre*;

Q. *Can you give any Examples of the* Enallage *of a Word?*

A. The *Enallage* of a Word is when a collective Name ſingular has a Verb, Perſon, or Relative Plural; as, *A Score are too many*; *the Company*, they *have it among them*. 2. When ſeveral ſingular Names are comprehended in a Relative Plural, as, *The Boy and the Girl*, they *are diverting themſelves*, &c. 3. When ſeveral Names relate to a common Verb; as, *The Books, or the Deſk is come*, &c. 4. When a Prepoſition is ſet after its Name; as, *We went homewards*, for *we went towards home*; *the Women who we were talking of*, for *the Women of whom we were talking*. 5. When a Verb or Prepoſition implies either of two Names; as, *Mix the Wine with Water*, or, *mix the Water with Wine*: With ſeveral other Variations of the like Kind.*

* Many more Figures might be added; but as the above are all that can properly be called grammatical ones, they are thought ſufficient to be inſerted here.

CHAP. IV.

EXAMPLES *of* BAD ENGLISH, *under all the Rules of* SYNTAX.

EXAMPLES *under* RULE I.

A Verb *muſt agree with its* Nominative Word *in Number and Perſon.*

The PRESENT TIME, *with* Helping Verbs.

* I do ſtudy, while thou does play.—*James* doſt cough—We do ſneeze—Ye doth keep Silence.—They do weep.

I am leaping.—Thou is laughing.—*John* is crying—We is coming—You is going.—The Servants is tarrying.

The PAST TIME, *with* Helping Verbs.

I have fought—Thou has babbled.—Haſt the Crow ever been white?—We has adviſed well.—Ye have exerciſed.—They have loitered.

I hadſt laid long.—Thou had founded.—A School Boy had learned well.—We hadſt repented.—Ye hadſt toiled.—The Waves had foamed.

I was beaten.—Thou was flattered.—*John* was derided—We was playing.—Ye was dancing.—The Servants was walking.

The FUTURE TIME.

I will go to morrow.—Thou will aſk twice.—The Army will winter there.—We will engage.—Ye will mourn.—Diligent Boys will learn.

I ſhall never be tamed.—Thou ſhall not commit Adultery.—*John* ſhalt be adviſed.—We ſhall be led.—Ye ſhall be ſet down.—Fools will trifle.

PRINCIPAL VERBS *in all the Times.*

A crooked Horn ſound.—Peeviſh Infants cries.—Plumbs is eaten.—Rivers overflows.—Many ſorrowful Days has been ſeen.—Evil Communications corrupts good Manners.—We hear

* Some of theſe Examples are ſet right, leſt the Learner, expecting them always wrong, ſhould alter them by Gueſs.

hear that ſeveral Regiments is ordered to *Flanders*.—Tranſports will be take up at *Leith*.

EXAMPLES *under* RULE II.

WHen *the* Quality *or* Adjective *is varied according to its* Number, *it muſt agree with its* Name *or* Subſtantive.

This Men are exceeding wiſe.—Theſe Man loves Liquor.—Thoſe Maſter is indulgent.—That Boys love Play.

EXAMPLES *under* RULE III.

THE *Relative* muſt agree with its *Antecedent*, i. e. its foregoing *Name* or *Names*, in *Gender* and *Number*.

Your Father is very healthful, though ſhe be turned of Sixty.—Thy Siſter keeps good Company and is well reſpected, ſhe behaves genteely.—My Book is cleaner than thine, though ſhe be older.—My Friend and I were at Church Yeſterday, where ye heard a good Sermon.—Thou and he are very ingenious and deſerve Commendations, we ſurely ſtudy hard.—My Father and Mother are in the Country, where you purpoſe to ſpend the Summer. Art and Study mend Nature's Defects, ye exerciſe our Faculties.

EXAMPLES *under* RULE IV.

WHen *a* Relative *comes before the* Verb *it muſt be of the* leading State: *When it is ſet after the* Verb, *it muſt be of the* following State.

My Father loves I.—Them Fellows always ſtand by one another.—Who learnt thou to dance?

EXAMPLES *under* RULE V.

TWO *or more* Names *of the* Singular Number, *having a* Conjunction Copulative *between them, require a* Plural Verb.

George and *Daniel* has been fighting.—Honour and Renown attends virtuous Actions.—Conſtancy and Temperance in our Actions make Virtue ſtrong.—Reputation and Honour delights the Minds of many.

EXAMPLES *under* RULE VI.

NAmes *of* Number *or* Multitude *may have either a* Singular *or* a Plural Verb, *though the* Name *itſelf be* Singular.

Lord! what a great Flock is there; Where is they fed?—The Parliament is ſitting.—Common People judge by Report.

Ex-

EXAMPLES *under* RULE VII.

THE *Verb Subſtantive*, i. e. am *with its paſt Time* was, *has the* leading State *of a* Relative *both before and after it.*

Thou art him.—Theſe are them.—Who art thou?—I am him.—This is him.—Ye are them.

EXAMPLES *under* RULE VIII.

A Prepoſition *has the* following State *of a* Relative *after it.*

John is below I.—She abides with thou.—They came to me.—To who will you give this? To thou.

EXAMPLES *under* RULE IX.

WHen *two* Names *come together, the former is, by the Addition of* 's, *turned into the* Genitive Caſe.

Borrow your Brother Book for me.—The Nation Peace is diſturbed.—The Lord Name be praiſed.—The Father's Prodigality will be the Son Shame and Beggary.—Death is all Men Fate.

EXAMPLES *under* RULE X.

A Comparative Adverb *muſt not be ſet before a* Quality compared *by* er *and* eſt.

Sarah is more faireſt than *Ann.*—Thou art the moſt wiſeſt Boy I ever ſaw.—Death is the moſt ſhocking Thing.

CHAP. V.

PROMISCUOUS EXERCISES: OR, EXAMPLES *under all the* RULES.

THE Miniſters preaches, but Sinners hears not.

Thou and me is both accuſed of the ſame Fault.

Frugality and Induſtry is the two Hands of Fortune.

The Heavens declares the Glory of God; and the Firmament ſhew his Handiwork.

The Men drinks heartily, and eats ſparingly.

He is mindful of his Maſter Commands.

Prudent Men foreſees Evil; but the Simple paſs on and is puniſhed.

A Man's Manners commonly ſhapes his Fortune.

O Lord, thou is our Father; thou has made Summer and Winter.

By him was all Things created, that is in Heaven and that is in Earth.

Learning and Knowledge is Ornaments in Youth.

Them that oppreſſeth the Poor to increaſe their Riches, and them that giveth to the Rich, ſhall ſurely come to Want.

Why ſtandeth thou ſo far off, and hideſt thy Face in the needful Time of Trouble?

CICERO was the moſt eloquenteſt of all Orators.

The beſt and moſt wiſeſt of Men do ſometimes err.

Thou commonly truants much, and is very idle, which is moſt pernicious Things.

I hate thy Manners which does not reverence Superiors.

God abhoreſt thy Hypocriſy, who hears Sermons, but does not regard them.

Thou and thy Brother ſhalt viſit our Country-houſe.

A Conſcience free from Guilt laugh at falſe Accuſers; but Fear is common to guilty Perſons.

Glory ſurvive good Men after Death: Death takes not his Crown away.

The moſt readieſt Way to arrive at Glory, is to be what we deſires to be accounted.

There dwells rational Piety, modeſt Hope, and chearful Reſignation.

The moſt ſtrongeſt Things is in Danger even from the moſt weakeſt.

How many unjuſt and wrong Things is authorized by Cuſtom?

I takes it to be a principal Rule in Life, not to be too much addicted to any one Thing.

THOSE which chuſe a private Life and Retirement, though they may exert every generous ſocial Virtue as far as their Influence reach, makes not the moſt eminenteſt Figure in Hiſtory.

Them that diſagree with their Neighbours, procures to theirſelves much Hatred; but Men of meek Spirits hearkens to good Advice, and had rather ſuffer Wrong than contend with any one.

To be careleſs of what others ſays of us, is a fatal Error. The Fear of Infamy are the Shield of Virtue, who ſhould ne-

never be laid down. To be negligent of our Character, make us negligent of our Conduct. It is not enough that we is virtuous, we ſhould be careful alſo to appear ſo, and publicly diſcourage Vice in others, as well as refrain from the Practice of it ourſelves.

MEN who is forward to Vice, is expoſed to the Devil Temptations; which Enemy of Mankind have long been accuſtomed to Miſchief, and rejoice to find a Mind inclined to Impiety.

There are no Charm in the Female Sex that canſt ſupply the Place of Virtue. Without Innocency, Beauty is unlovely and Quality contemptible. Good Breeding degenerates into Wantonneſs, and Wit into Impudence.

I take it to be an Inſtance of a noble Mind, to bear great Qualities, without diſcovering in a Man's Behaviour that he is conſcious of being ſuperior to the reſt of the World.

By a generous Sympathy in Nature, we feel ourſelves diſpoſed to mourn when any of our Fellow Creatures is afflicted: But injured Innocency is an Object that carries in it ſomething inexpreſſibly moving; it ſoftens the moſt manlieſt Heart with the tendereſt Senſations of Love and Compaſſion, till at length it confeſs its Humanity and flow out into Tears.

Men of profligate Lives, and ſuch as find theirſelves incapable of riſing to any Diſtinction among their Fellow Creatures, is for pulling down all Appearances of Merit which ſeems to upbraid them; and Satyriſts deſcribes nothing but Deformity.

THere is no Body ſo weak of Invention, which cannot aggravate or make ſome little Stories to vilify his Enemy; and there is few but has good Inclinations to hear them.

A ſolid and ſubſtantial Greatneſs of Soul look down with a generous Neglect on the Cenſures and Applauſes of the Multitude, and place a Man beyond the little Noiſe and Striſe of Tongues.

Why does we ſee the generous Man forgives his Enemies, the liberal Man does Acts of Juſtice to the Poor, the ſtout Man fight, the wiſe Man adviſes, but to acquire the Reputation of ſuch or ſuch a meritorious Action? Next to being in reality virtuous, there is nothing ſo much to be praiſed as the Reputation of being ſo.

Moſt Men is governed by Cuſtom or Authority, not one in Ten Thouſand think for himſelf; and them few, which have

have Courage enough to reject the Force of either, dares not act up to their Freedom, for fear of incurring the Cenſure of Singularity.

The Uſe we makes of Life alone render it good or bad. If a Man live up to the Rules of Virtue, his Life cannot be too long; if on the contrary he follow irregular Courſes, it cannot be too ſhort.

There is nothing ſo delightful, ſays *Plato*, as the hearing, or the ſpeaking of Truth; for which Reaſon, there is no Converſation ſo agreeable as that of the Man of Integrity, which hear without any Intention to deceive, and ſpeak without any Intention to betray.

THERE is nothing that more betray a baſe and ungenerous Spirit, than the giving of ſecret Stabs to a Man's Reputation.

The greateſt Souls has ſometimes ſuffered theirſelves to be tranſported with the Delight they takes in the Enjoyment of Riches. The Name of Wealth, ſays a Philoſopher, attract more Reverence than Wiſdom, Sweetneſs of Diſpoſition, or even Virtue itſelf.

Education is to the Mind what Cleanlineſs are to the Body; the Beauties of the one, as well as the other, is baniſhed, if not totally loſt by Neglect. And as the moſt richeſt Diamond cannot ſhoot forth its Luſtre without the ſkilful Hand of the Poliſher; ſo will the latent Virtues of the nobleſt Mind be buried in Obſcurity, if not called forth by Precept and the Rules of good Breeding.

The Prerogatives of good Men appears plainly in this, that Men bears more Honour to the Sepulchres of the virtuous than to the boaſted Palaces of the Wicked.

REvenge ſtops at nothing that is violent and wicked; the Hiſtories of all Ages is full of the tragical Outrages, that has been executed by this diabolical Paſſion.

That Anger is not warrantable that have ſeen two Suns.

A paſſionate Temper renders a Man unfit for Buſineſs, deprive him of his Reaſon, robs him of all that are great and noble in his Nature; it makes him unfit for Converſation, deſtroys Friendſhip, changes Juſtice into Cruelty, and turn all Order into Confuſion.

Avarice and Ambition is the two Elements that enters into the Compoſition of all Crimes. Ambition is boundleſs; and Avarice inſatiable.

Some

Some People is all Quality; you would think they were made up of nothing but Title and Genealogy; the Stamp of Dignity deface in them the very Character of Humanity, and transports them to such Degree of Haughtiness, that they reckon it beneath them to exercise either good Nature or good Manners.

IN all Things Mistakes is excusable; but an Error that proceeds from any good Principle, leave no Room for Resentment.

Covetous Men needs Money least; yet most affects it; and Prodigals, which needs it most, least regards it.

Conscience and Covetousness is never to be reconciled; like Fire and Water, they always destroys each other, according to the Predominancy of either.

Wordly Glory ends with the World, and for what concerns us, the World ends with our Lives. What has we to be proud of? Is not all Things perishable? The Time of flourishing Pride is soon over, and our little Greatness is lost in Eternity.

There is seldom any Thing uttered in Malice, who turns not to the Hurt of the Speaker: Ill Reports does Harm to he that speaks them, and to those they are made of; as well as to they who made them.

Divine Providence alwaysp laces the Remedy near the Evil: There is not any Duty to which Providence have not annexed a Blessing, nor any Affliction for which Virtue hast not provided a Remedy.

As certain Rivers is never useful but when they overflow; so has Friendship nothing more excellent in it then Excess and do rather offend in her Moderation then in her Violence.

HOw vain is such which is desirous of Life, yet would avoid old Age, as if it were a Reproach to look old. Tell a Woman of her Age, and perhaps you make her as deeply blush, as if you accused her of Incontinency.

Endeavour to make Peace amongst thy Neighbours; it is a worthy and reputable Action and will bring greater and juster Commendations to thou, and more Benefit to those with who thou converses then Wit or Learning, or any of those so much admired Accomplishments. Account it no Disgrace to be censured of those Men whose Favours would be no Credit to thou; thyself only knows what thou art; others only gues

at

at thee; rely not, therefore, on their Opinions, but ſtick to thine Conſcience.

As a Bee in a Bottle labour for its Enlargement, to little Purpoſe; ſo the Mind of Man, intent on Things vain or contrary to his Nature, is full of Diſquietude and never gain his End. A Diſpoſition calm and ſerene, founded on Virtue and Knowledge; an induſtrious Behaviour to diſcharge the Duties of our reſpective Stations, and a firm Reliance on Providence for our Support under all Difficulties, will make us more happy than the Poſſeſſion of the *Indies*.

Contentment is a conſtant Store,
Deſire what's fit, and nothing more.

BRrimful the pretty Eyes appears,
And burſts at laſt a Flood of Tears.

A Moment Traveller fix thine Eye,
Nor paſs ſo fam'd a Marble by.
The Mirth of Rome, *of* Nile *the Wit,*
The Pride, the Pleaſure of the Pit,
The Joy, the Grief of human Eyes,
Lyes bury'd here where Paris *lie.*

What profit us, that us from Heaven derives,
A Soul immortal and with Looks erect,
Surveys the Stars, if, like the brutal Kind,
We follows where our Paſſions leads the Way.

Agen'rous Friendſhip no cold Medium know;
Burns with one Love, with one Reſentment glow:
One ſhould our Int'reſt and our Paſſions be;
My Friend muſt hate the Man which injures me.

Reaſon's whole Pleaſures all the Joys of Senſe,
Lies in three Words, Health, Peace, and Competence.

In vain our Flocks and Fields increaſe our Store,
If our Abundance make us wiſh for more.

Immodeſt Words admits of no Defence,
For want of Decency, is want of Senſe.

Hope ſprings eternal in the human Breaſt;
Man never is, but always to be bleſt:
The Soul uneaſy, and confin'd at Home,
Reſt, and expatiates, in a Life to come.

CHAP. V.

RULES *for* POLITE *and* USEFUL CONVERSATION, *in a* PRAXIS *for* ORTHOGRAPHY, *as well as* SYNTAX.

BY obſarving the laws of poleitneſs, tho you are not Maſter Enough of Youmer and abundence of Words, ſo as to ſay witte Things, and tel an Agreable ſtorie, you may carrey yourſelf ſo Oblegingley to the cumpanie, as to pleſe; and whatever a Meſtakin vanety may ſuggeſt, I will dare to ſay, that it is more Advantagious to a mans reputaſion, for a parſon to pleſe in convarſation, then to Shine in it. Poleitneſs wil more Effectuallie gane us eſteme and love, and make our cumpaney Deſirable, then the moſt Extrornery parts and attanemints we can becum maſter of. Eloquance, a Shew of lerning, and a pretance to an extenſive Knowlege, ſeldum fales to exite envey, and promote Il wil Againſt us; but the polite Cumpanien, as he endevours to eclips no Bodie, he is reſpected by al.

he that is poliet, wil in courſe obſarve to conforme his ſelf to the taſte, carrector, and preſant humore of his cumpeney. but this is nevar found whare the Parſen does not firſt endevor to ſtock himſelf with a large fund of Good natore and compleſence. but as he nevar Sucſeads that forces natore, I do not pretent to ſay, that any raſional Parſen ought to balk his tallant in converſation. on the Contrarey, nevar attempt ralarey, or a Youmerous ſtorey, if your tallent is not for youmer Or ralary. Conſidar Your own capacity, and keep within the bounds of what you Know. Nevar Talk of things you are ignorent of, unleſs it be for Infurmation.

He that tranſgreſeth this ruel, tho in othar perticlers he may be a Man of genecous and meret, wil Talk like a Foole, And appeir like a cockſcum. Avoid al deſputes if poſſeble; and if you are forſed into an argumint, be could and Modeſt in your replys. There is no part of convarſation that Require more wit and Good youmer, then to acquet one ſelf with honer in an obſtanet contraverſy. Coulneſs and Modeſtey ſeldum fale of Ganning the victorey, at leaſt in the Opinion of the herers, who Always, and juſtley, deſpiſeth the Dogmatical

dif-

disputent, that shew more desire to Recumend himself than to prove the Truth.

Nothing can be more rediculus and Blaimable than to be angrey with another, Because he is not of your opineon, considar, that as his Private interast, his education, and Means by which another Has attained his knowledge, is verey defferent from yours, it is almost impossible he Should think as you do; or at least he has as much right to be Angrey with you, as you can have to be angrey with him; and even they who contend for no more then honor and Victery, cannot give Their Advirsery a greater advantage over them, then to fall into a pasion. This Rule is farther strengthened by the absurditie of being angrey with a Weak and ignorent Parsen, who ought to be a greater object of our Pity then our Angar; or with our equils, for they never Value such a ones Pasion. It is true if A man be engaged with a nave or a foole, who can bear their contradiction? but then remember, that it will be more prudent and easy even Then to supress al warmth of tempar which may Expose you, but never Convence or reform them.

Nothing procures a Man more esteme and Less Envey from a companie, then Oferring to moderate desputes without engagen on either Side; he obtains the amible caracter of Being impertial, and Gains an oppertunitie of sitten to the bottom, of shewing his judgment, and sometimes of Addressen himself in a genteel mannar to the Contenden partees: And be careful when Victery declares on your Side, never to push your triump Two far: go so far as to make the companie sensible you have your advarsary in your power; but let them also confess you are two generus to make use of it.

Talk very little of yourselves; nothing is more imprudant than to descover your faults, nor more rediculus than to puf your supposed vartues. And it is every whit as disagreable to intrupt convarsatian with a detail of your domestleck and privite affairs; Your wife, your Children, Your Servents, your horses, And hounds, are Bad Subjects Over a Glass of wine, or over a dish of Coffy.

If you ingros al The convarsation to yourselves, it will be soon disliked, and a Coutemptuous taceturnety are equally as afronting. And when you talk, Consider your age and Carractor in life. Many things are becoming The Mouth of an Aged parsen, which Loses their beauty and Force in the convarsation of Youth; And to here an Emptie formel Man dis-

ſiden All contrevarſies, with a ſhort ſentance, is Moſt intollerable. If you are remarkably famus for any particler Sciance, avoide talking of it as much as may be, becauſe you cannot get any thing by it, but you may Certainly loſe a great deal of Credit. And when ever you have occation to cummend, give your reaſons for So doing, that you may not be ſuſpected of Flatery. But nothing is more blaimable in Convarſation, then the libertie Which ſome Take under the ſpecius name of Freedum to ſpeak their minds. Theſe Men are Always trobleſome to ſome part of the Companie, becauſe they only endeavor to ſatisfie their own youmer, by Bolting out ſome rude ill Timed ſpeach, or Craking a Joke; when an opeſite behavour might have preſerved a Frind, or made a man's Forten.

In fine, if you meet to promote good neighbourhood, Never lug into Convarſation neither Religious or poletecal differances; Abſtain from all pearſonal Reflections; and never offend the Chaſte and pius ear with luſhes and Smotte expreſions, or Inyouendoes, or with Needleſs imprecations, and blaſpheamous oaths.

MAXIMS *for the* LADIES, *in a* PRAXIS *of* BAD GRAMMAR.

THAT no wimen can be handſom by the forſe of featers alone, any more then ſhe can be wittey Onley by the Help of ſpeach.

That Pride diſtroys all ſymitry and grace, and affectaſion is a more terable enimey to fine faces then the ſmal pox.

That no Wimen is capable of being butiful, who is not incapabel of being falſe; and what would be odous in a frind, is deformety in a miſtriſs.

from thoſe few prinſipals, thus Lade doun, it will be eaſy to prove, that the true art of aſſiſting beuty conſiſt in imbelee ging the hole parſon, by the proper orniments of vertuous and comendable qualityes. by this help alone it is, that them who are the faverite work of nater, or as Mr dryden expreſſes it, the porcelain clay of humin kind, becom anemated, and are in a Capacity of exarting their charms; and them who ſeems to have bein neglected by hir, Like modils wrought in haſte are capable in a great meaſure of finiſhing what ſhe has left inperfect.

It is, me thinks, a lo and degrading Idea of that Seks, which

was

was created to refyne the joys and foften the cars of humanity by the moſt agreable partisepaſhen, to conſeder them mearly as objects of ſeight. this is bredging them of there natral extent of powr, to put them upon a Levil with their pictors. how much nobler is the contemplaſion of Buity heigned by vertu and commanding our eſtim and Love, while it drays our obſerveſion? how faint and ſpritleſs are the charms of a Cocket, when comparied with the real Lovelineſs of ſophronias inniſans, piety, good humer and truth; virtues which adds a nue ſoftnes to her Seks and even buitefy hir buity! that agreeableneſs which muſt otherwiſe have appeared no Longor in the modiſt virgen, is now preſerved in the tender mother, the prudint frind and faithful wife. colers, artfuly ſpred upon canvous may entertain the ey, but not effect the hart; and ſhe who takes no care to add to the natral graceſs of hir paiſon ane exceleng qualites, may be aloued ſtill to amuſe as a pictor, but not to triamph as a buity.

When adam is interduced by milton diſcribing eve in paridice, and relating to the angle the impreſions he felt upon ſeeing hir at hir firſt creaſion, he does not repreſent hir as a grecian venus, by hir Shape or feators, but by the Luſtor of hir mind which ſhoon in them and gave them theit pour of charmin.

Grace was in all her ſteps, hiven in her ey,
In all her geſters dignety, and Love!

Without this iradiatin poor, the proudeſt fair one ought to know, what ever hir glace may tell her to the contrary that hir moſt pirfect featurs are uninformed and did.

I cannot betor cloſe this morel then by a ſhoart epitath writtin by ben Johnſon, with a ſpirit which nothing cud inſpire but ſuch an obgect as I have been diſcribing;

Under nith this ſtone doth ly
as much virtu as cud die;
which when alive did vigor give
To as much buity as cud live.

☞ This Chapter of promiſcuous Exercifes, *i.e.* wherein the Rules of *Orthography*, *Etymology*, *Syntax*, the *Uſe of Capitals*, &c. are violated or tranſgreſſed againſt, (as copied from a Dictator, by a Perſon ignorant of them all) is recommended for Scholars *to copy over correctly*, as the finiſhing Point to prove them in all, and every Part of Grammar, as well as for its real Value and Uſefulneſs in the Conduct of Life.——The *Maxims* for the *Ladies*, taken from the *Spectator*, are particularly recommended to the Conſideration of the *Fair Sex*; which, in the Hands of ſkilful Teachers, will be excellent *Topics* to enlarge upon.

THE APPENDIX:

CONTAINING GENERAL DIRECTIONS FOR SPELLING, WRITING, *and* READING *ENGLISH.*

CHAP. I.

Of SPELLING *and* WRITING.

1. READ over the 2d, 3d, and 4th Chapters of this Book, Page 5, *&c.* with great Diligence, and remark how the Vowels, Diphthongs, and Conſonants, are ſounded in different Sorts of Words, *Engliſh* or *Foreign*; and learn to write them accordingly: Obſerve where they keep their proper Sounds, and where they change them.

2. Take particular Notice what Letters are ſilent, and not pronounced at all; and remember to put in thoſe Letters in Writing, though you leave them out in Reading.

3. Obſerve how the following Tables of Words are ſpelt, that are the ſame, or nearly alike in Sound, but different in Signification.

4. When you read any good modern Book, take great Time, and particular Notice how the Words are ſpelt as you go on; eſpecially ſuch as you are dubious about, or are not commonly met with. I do not know any Method which will conduce ſo much to good Spelling, as Practice and due Obſervation this Way: Beſides, by Deliberation in Reading,

you

you will not only more readily get the Meaning thereof; but alſo remember the Spelling and Senſe of what you read much better.

5. Whenever you are doubtful about the True-ſpelling of a Word, always conſult a good Dictionary before you write it down.—*For farther Directions on this Head, ſee the Letter inſerted at the Beginning.*

DIRECTIONS *about* CAPITALS.

Capital, or *great Letters*, are never uſed among the *ſmall*, in the *Middle* or *End* of Words, but only at the *Beginning* of Words, in the following Poſitions, *viz.*

1. The *firſt* Letter of any *Book*, *Writing*, *Chapter*, *Paragraph*, &c. muſt be a *Capital*.

2. After a *Period*, or full Stop, when a new Sentence begins. [*See p.* 39.]

3. After *Colons*, *Interrogations*, and *Admirations*.

4. At the Beginning of every Line of *Poetry*, and every Verſe in the *Bible*.

5. At the Beginning of *proper Names* of all Sorts: Of Perſons; as, *John*, &c. Places; as *London*, &c. *Titles* and *Diſtinctions* of Men and Women; as, *King*, *Queen*, *Biſhop*, *Knight*, *Lady*, *Eſquire*, *Gentleman*, *Sir*, *Madam*: Of *Arts* and *Sciences*; as, *Grammar*, *Logic*, *Rhetoric*, *Arithmetic*, *Geometry*, *Aſtronomy*, and *Muſic*: Of *Trades*; as, a *Carpenter*, a *Smith*, &c. At the Beginning of the *Names*, *Epithets*, or *Qualities* of our Creator; as, *God*, *Lord*, *Jehovah*; *Eternal*, *Almighty*, *Holy Spirit*, or *Ghoſt*: Of *Qualities* belonging to the *Titles* of Men; as, *Reverend*, *Right Reverend*; *Honourable*, *Right Honourable*, &c.

All *National Qualities*; as, *Engliſh*, *Scots*, &c. and *Poſſeſſive Names*; as, *George's*, *William's*, and all Words which we would have particularly remarked; as, *Every Why has a Wherefore*.

6. If any notable *Saying* or *Paſſage* of an Author be quoted in his *own Words*, it begins with a *Capital*, though it be not immediately after a *full Stop*, &c.

7. Where *Capitals* are uſed in *whole Words* and *Sentences*, ſomething is expreſſed *very great*; as, I AM THAT I AM,

is

is the Name of God. They are alſo uſed in Titles of Books, by way of Ornament.

8. The *Perſonal Name I*, and the *Interjection* O, muſt always be written with *Capitals*.

9. It is cuſtomary, in Printing, or Writing, to begin every *Name* of a Thing (which, in Grammar, is called a *Name* or *Noun Subſtantive*) with a *Capital*. [*See the Nature of* Names, *or* Subſtantives, *Page* 61, &c. *of this Book.*] In *Pardon*'s Dictionary all the *Names* are marked with (*S.*) *Qualities*, or *Adjectives* with (*A.*) *The Verbs* with (*V.*) and all the *Adverbs*, *Prepoſitions*, *Conjunctions*, and *Interjections*, are denoted by (*Part.*) for *Particles*.

10. Any Part of Speech, when there is a *Force*, or *Emphaſis*, laid upon it, may be printed with a *Capital*; as, a *Perſonal Name*, the *Preſent Time*, &c. otherwiſe *Qualities Verbs*, and *Particles*, are to be written with *ſmall* Letters.

☞ In ſome modern Books, the common Names or Subſtantives are not printed with Capitals, only the proper Names—*See the Difference between common and proper Names*, p. 62.

Of ABBREVIATIONS, *or Contractions of Words.*

AN *Abbreviation*, or Contraction of a Word is, when one or more Letters of a Word are writ, and made to ſtand for the whole Word; a Period being put immediately after the ſaid Letter or Letters. Contractions are generally made as under, *viz.*

1. By one or more of the firſt Letters of a Word for the Whole; as, *A.* Anſwer; *E.* Earl; *Ep.* Epiſtle; *Eſqr* Eſquire, *&c.*

2. By one or more of the initial Letters joined to the laſt; as, *Bp.* Biſhop; *Cr.* Creditor; *Dr.* Debtor; *Acct.* Account; *Majty.* Majeſty, &c.

3. There are ſome Words, Part from the *Latin*, and others through Cuſtom, irregularly denoted and writ; as, *Xt.* Chriſt; *ym.* them; *&c. et cetera*, and ſo forth, *viz.* That is to ſay, *&c.*

☞ Theſe following are the moſt Clerk-like and uſeful for Diſpatch of Buſineſs.

A TABLE *of the moſt common* ABBREVIATIONS, *with their Explications.*

A. B. or *B. A.* Batchelor of Arts
Abp. Archbiſhop
A. D. Anno Domini, in the Year of our Lord
Admrs. Adminiſtrators
Agt. againſt
A. M. Maſter of Arts, or the Year of the World
Ana. of each a like Quantity
Anab. Anabaptiſt
Ap. Apoſtle, *April*
A. R. Anna Regina, *Ann* the Queen; *Anno Regni*, in the Year of the Reign
Aſt. P. G. Aſtronomy Profeſſor of *Greſham* College
Aug. Auguſt
Bart. Baronet
B. D. Batchelor of Divinity
Bp. Biſhop
B. V. Bleſſed Virgin
C. Centum, an Hundred
Chap. Chapter
Cit. City, Citizen, Citadel
Cl. Clericus, Clergyman
Co. County
C. C. C. Corpus Chriſti College
C. R. Carolus Rex, *Charles* the King
C. S. Cuſtos Sigilli, the Keeper of the Seal
C. P. S. Cuſtos privati Sigilli, Keeper of the Privy Seal
Cur. Curius, *Curtius*, Curate
D. Deanery, Doctor, Duke, Dukedom, Pence
D. D. Doctor in Divinity
Dec. or *1ober*, *December*
Deut. Deuteronomy
D°. Ditto, the ſame
Dum. Dukedom
E. Evangeliſt, Eaſt, Evening
E. g. Exempli gratia, as for Example
Eliz. Elizabeth
Eng. Engliſh, *England*
Ep. Epiſtle
Ex. Exodus
Exp. Expreſs, Expoſition, Explanation
Feb. February
Fr. France, *French*,
F. R. S. Fellow of the Royal Society.
G. God, Great, Goſpel
Gen. Geneſis, General
Genmo. Generaliſſimo
Gent. Gentleman
G. R. Georgius Rex, *George* the King
Hhd. Hogſhead
Hund. Hundred
Id. idem, the ſame
i. e. id eſt, that is
I. H. S. Jeſus Hominum Salvator, Jeſus Saviour of Men
Ja. James
Jac. Jacob, *Jacobus*
Jan. January, *Janus*
J. D. Juris, *Doctor*, a Doctor of Law
Jeſ. Jeſus
Inſt. Inſtant, Inſtitution, Inſtrument
Jno. John

Jona.

Jona. *Jonathan*
J. R. *Jacobus Rex*, *James* the King
Jul. *July*, *Julius*
Jun. *June*, *Junius*
K. King, or Kings
Km. Kingdom
Kt. Knight
L. Lord, *Lucius*, *Luke*
L. *Liber*, Book, *Libra*, a Pound Sterling
Lb. Pound wt.
Lad. Ladyſhip
Ld. Lord
L. D. *Lady-day*
Lieut. or *Lt.* Lieutenant
L. L. D. *Legum Doctor*, Doctor of Laws
Lp. Lordſhip
L. S. *Locus Sigilli*, the Place of the Seal
Ltr. Letter
M. Marquis, *Monday*, Morning, *Marcus*
m. *manipulus*, a Handful
M. A. Maſter of Arts
Ma. Madam
Mar. *March*, *Mark*
Math. Mathematics
M. D. *Medicinæ Doctor*, Doctor of Phyſic
Min. Miniſter
Monſ. Monſieur
Mr. Maſter
Mrs. Miſtreſs
MS. Manuſcript
Mſs. Manuſcripts
M. S. *Memoriæ Sacrum*, ſacred to the Memory
N. Note, North
N. B. *Nota bene*, note well
n. l. *non liquet*, it appears not
Nov. or *9ber*, *November*
N. S. New Stile
Num. Number, Numbers
O. *Oliver*
Obt. Obedient
Oct. or *8ber*, *October*
O. S. Old Stile
Oz. Ounce
P. *Publius*, Preſident
p. *per*, *pro*, by or for
Parl. Parliament
Per Cent. *Per Centum*, by the Hundred
Philom. *Philomathes*, a Lover of Learning; or, *Philomatheticus*, a Lover of the Mathematics
P. M. G. Profeſſor of Muſic at *Greſham* College
Pportion. Proportion
Pr. Prieſt, primitive
Prof. Th. Gr. *Profeſſor Theologiæ Greſhamienſis*, Profeſſor of Divinity at *Greſham* College
P. S. Poſtſcript
Pwt. Pennyweight
Q. Queen, Queſtion, or *q.* *Quadrans*, a Farthing
q. d. *quaſi dicat*, as if he ſhould ſay,
q. l. *quantum libet*, as much as you pleaſe
q. ſ. *quantum ſufficit*, a ſufficient Quantity
R. *Rex.* King, *Regina*, Queen
Reg. Prof. *Regius Profeſſor* King's Profeſſor
Ro. *Robert*
Rt Wpful. Right Worſhipful
Rt Hon. Right Honourable

S.

S. or *St.* Saint
S. Solidus, a Shilling
S. A. Secundum Artem, according to Art
Sa. Samuel, Sampſon
Sep. or *ber, September*
Sh. Shire
S. N. Secundum Naturam, according to Nature
Sp. Spain, Spaniſh
Sr. Sir
ſs. Semiſſis, half a Pound
S. S. T. P. Sacro-ſanctæ Theologiæ Profeſſor, a Profeſſor of Divinity
T. or *Tho. Thomas*
Theſ. Theſis, Theſſalonians
V. Virgin
v. vide, ſee Verſe
Will. or *Wm. William*
Wp. Worſhip
Wpful. Worſhipful
Xt. Chriſt
Xmas. Chriſtmas
ye. the
ym. them
yr. your
yt. this
yu. thou
&c. et cetera, and the reſt

Avoid theſe Contractions as much as poſſible, unleſs in private Uſe, and where they would be ridiculous at length; as, *&c.* for *and ſo forth*, or *the reſt*, *Mr* for *Maſter*, and *Mrs* for *Miſtreſs*, &c. It argues Diſreſpect to uſe Contractions to Superiors, and is often puzzling to others.

Of NUMBERS *and* FIGURES.

NUmbers are uſually expreſſed either by theſe Seven Roman Capital Letters, I. V. X. L. C. D. M. which are called *Numerals*; or by theſe Ten Characters, *viz.* 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Their Significations.

I. One. V. Five. X. Ten. L. Fifty.
C. a Hundred. D. Five Hundred. M. a Thouſand.

1. One. 2. Two. 3. Three. 4. Four. 5. Five.
6. Six. 7. Seven. 8. Eight. 9. Nine. 0. Nothing.

Obſerve concerning the *Numeral Letters*, that if a leſs *Numeral Letter* be placed before a greater, it takes away from the greater ſo much as the leſſer ſtands for; but being placed after a greater, it adds ſo much to it as the leſſer ſtands

ſtands for: As the Letter V. ſtands for *Five*; but having I. placed before it, it takes *One* from it, and makes both ſtand but for *Four*, thus, IV. But I. being ſet after V. adds *One* to it, and makes it *Six*, VI. Take Notice of theſe Examples.

IV. Four.	V. Five.	VI. Six.
IX. Nine.	X. Ten.	XI. Eleven.
XL. Forty.	L. Fifty.	LX. Sixty
XC. Ninety.	C. Hundred.	CX. Hundred and Ten.

Obſerve concerning the *Characters*, or *Figures*, that *Cyphers* at the Right-hand of *Figures* increaſe their Value ten Times, as 1 One, 10 Ten, 100 Hundred, 700 Seven Hundred, 7000 Seven Thouſand; but at the Left-hand they ſignify nothing, as 01, 001, make but *One*, 0002, but *Two*.

A Figure at every Remove from the Right-hand increaſes its Value ten Times, as 9 *Nine*, 98 *Ninety-eight*, 987 *Nine Hundred and Eighty-ſeven*.

Numbers are ſometimes expreſſed by ſmall Roman Letters, as i. *one*, ii. *two*, xvi. *Sixteen*, lxxviii. *Seventy-eight*, &c.

Where Books, Chapters, Sections, and Verſes are cited, the *Numerical Letters* are generally uſed to ſignify the Book, or Chapter, and the *Figures* to ſignify the Sections. Verſes, or ſmaller Parts; as *Exod.* xii. 17. Exodus, *the twelfth Chapter, and the ſeventeenth Verſe*. So *B.* IX. *Sect.* 24. ſignifies *Book the Ninth, and the Twenty-fourth Section*.

Figures are alſo uſed to expreſs the Things following, *viz.*

1. The Order, or Succeſſion of Things; as, 1*ſt*, 2*d*, 3*d*, 4*th*, 10*th*, 39*th*, *firſt*, *ſecond*, *third*, &c.

2. The Fractions or Parts of a Thing; as, $\frac{1}{2}$ *one half*, $\frac{1}{3}$ *one third Part*, $\frac{1}{4}$ *one fourth*, or *Quarter*, $\frac{2}{3}$ *two thirds*, $\frac{3}{4}$ *three Quarters*, $\frac{5}{8}$ *eighths*, &c.

3. The Numbers of Action, as 2ce *twice*, 3ce *thrice*.

4. The Size of Books, as 4to *Quarto*, 8vo *Octavo*, 12mo *Duodecimo* or Twelves, 24o *Twenty-fours*.

5. Some Months, as 7br *September*, 8br *October*, 9br *November*, 10br *December*.

CHAP

CHAP. II.

DIRECTIONS *for* READING PROSE *according to the* Points, Cadence, *and* Emphasis.

PROSE is the *common* Method of expreſſing our Thoughts in Diſcourſe or Writing; it is *looſe* and *unconfined* to *poetical Meaſures*, *Rhymes*, &c. *i. e.* no *certain Number* of Syllables is required to make a *Line*, or *Sentence*, ſtanding in *this Senſe* oppoſed to *Verſe*. If *Proſe* be well writ, it admits of great *Harmony*, and is nearly as *muſical* as *Poetry*, when *free*, *unreſtrained* and *grateful* to the Ear.

Before any Directions be given to the *Scholars*, it may not be improper to propoſe one to the *Teacher*; and that is, That what Leſſon ſoever he appoints the *Learner* to ſpell, or read, he ſhould ſometimes ſpell or read that very Leſſon over *before* the *Scholars*, for their *Imitation*. In Reading any Part of Scripture, a News Paper, an Oration, a Dialogue, Poetry, *&c.* let the *Teacher* obſerve the Stops, read *deliberately*, give the *Accent* to the proper Syllable, or Syllables, in every Word; and the *Emphaſis* on the proper Word or Words in a Sentence. *Learners* that have a tolerable Ear, will readily imitate the Maſter's Voice; and by this Method, be ſecured againſt a diſagreeable Turn of Voice, or an unhappy canting Tone: And they will ſooner learn to pronounce, *juſtly*, whatſoever they read by this *Imitation*, than by a mere *Correction* of their Faults, without ſuch an *Example*. When ſeveral Scholars are claſſed together, if each attends in his own Book, this may be done with Eaſe; while the Maſter ſpells, or reads.

I. *Of* POINTS.

Every *Reader* ſhould, at one and the ſame Moment, not only pronounce with his *Voice* the Words he is actually upon, but, by his *Eye*, ſtill ſecure ſome following Words to prevent Stammering, or a diſagreeable Silence. He muſt carefully mind the *Stops* he meets with in each Sentence; by which the Hearers will better underſtand what he reads, and he will gain Time to breathe, and continue in Reading. If either he makes

no *Pauſes*, where there are *Marks* to direct him, makes not any Diſtinction of their *proportional* Times, or ignorantly makes *Pauſes*, where there are no *Marks*, he deſtroys the *Senſe*, and the *Auditory*'s Underſtanding of what he reads. [*See the Uſe of Stops, P.* 37, 38. *of this Book.*]

II. *Of* CADENCE.

Cadence is the proper *Toning* of the *Voice* in *Speaking*, or *Reading*; whereby the *Auditors* are affected and moved to give Attention to the Diſcourſe, or Subject. He that would learn a graceful *Cadence* in *Reading*, muſt carefully obſerve how thoſe, who are celebrated for *Reading*, and *Speaking* well, do manage their *Voice*, on *various* Subjects, and frequently exerciſe himſelf in endeavouring to imitate them. The *Tone* and *Sound* of our *Voice* in *Reading*, muſt be the ſame as it is in *Speaking*; and we ſhould not affect to change that natural and eaſy Sound wherewith we ſpeak, for a *ſtrange*, *new*, *awkward Tone*, as ſome do when they begin to read; which would almoſt perſuade our *Ears*, that the *Speaker* and *Reader* were two different Perſons, if our *Eyes* did not convince us to the contrary.

Every *Diſcourſe* is to be uttered according to the Nature of the Subject, and the *Voice* is to be managed ſo as to humour the *Senſe* by *Tones* proper thereto: Thus, if a Thing be meerly *narrative*, and not affecting; it is to be ſpoken in a plain Manner, with very little Change of Sounds, as being addreſſed to the Underſtanding, and not to the Will: If it be *argumentative*, it requires more *Warmth* and *Earneſtneſs*; if *pathetic*, moſt of all. Things *natural* are to be pronounced with an *even*, *diſtinct* Voice: *Good Actions* with lofty and magnificent *Tones* of Admiration; *wicked Actions* with thoſe of *Deteſtation*; *fortunate Events* of Life with a *brisk* Air; *unfortunate* ones, with a *ſad* or *mournful* one.

The ſeveral *Paſſions* require much *Variety*: *Love* is to be expreſſed with a *ſoft* and *charming* Voice; *Hatred*, with a *ſharp*, *ſullen*, and *ſevere* one; *Joy* is to be *full*, *flowing*, and *brisk*; *Grief* to be *dull*, *languiſhing*, and *moaning*; *Fear*, with *trembling* and *faultering*.

To expreſs the *Paſſions* well, we muſt learn to have a deep Senſe and Feeling of them; and, to this End, we ſhould ſtrongly

ſtrongly repreſent Things to ourſelves, and be as much affected as if we actually felt them: Thus the *Voice*, as the Interpreter of our Sentiments, will eaſily convey the ſame Diſpoſition into the Minds of the *Auditors*, it has derived from our own Conceptions. *It* is the lively Image of the Soul; *it* receives all the Impreſſions and Changes that the Soul itſelf is capable of. In a Word, the *Voice* follows *Nature*, and borrows the *Tone* of every *Paſſion*.

It would be ridiculous to read *common* Things in a *tragical*, *mournful* Manner, which happen every Day, and do not affect us with any Concern: And, on the other hand, to pronounce *great* Affairs, and Matters of extraordinary Moment, in a *low*, *unconcerned*, and *familiar* Voice. So that (as was ſaid before) every Subject requires Turns of *Voice* ſuitable to it; and whoever does not hit the *Tone* peculiar to each, becomes diſagreeable to his Hearers, by Improprieties in Pronunciation.

In Reading a *Sentence*, or *Period*, there is uſually to be ſomewhat of a *Riſe* and *Cadence*; that is, the *Voice* ſhould gently be raiſed, until one gets to the Middle; and then it ſhould gently fall to the End of it. At the End of a Sentence ſpeak deliberately; take Care you do not drop your Voice too low, leſt the Hearers ſhould loſe the Sound and Meaning of two or three of the laſt Words.

III. *Of* EMPHASIS.

As that *Force* of the Voice, which is placed on a particular *Syllable* in a *Word*, is called *Accent*; ſo that which is laid upon a particular *Word* in a *Sentence*, is called *Emphaſis*.

To place the *Emphaſis* upon any Word, is only to pronounce that Word with a peculiar Strength of Voice above the Reſt; which gives *Force*, *Spirit*, and *Beauty*, to the whole Sentence; But, if the Word be of two or more Syllables, *then* the *accented* Syllable of the *emphatical* Word is to be pronounced ſtronger than otherwiſe it would be, and a new and different *Accent* is not to be placed upon that Word; as, in this Queſtion, *Are you travelling to* London?

Here, the firſt Syllable in the Word *London* muſt be pronounced with a ſtrong Sound; becauſe the *Emphaſis* lies upon that Word: and hence it is, that *Authors* uſe the Words *Accent* and *Emphaſis* indifferently, to ſignify the Streſs that muſt

be laid on any Word in any Sentence; becauſe both are uſually placed on the ſame Syllable.

There may be ſeveral *emphatical* Words in a Sentence; as, *The Boy is neither a* Fool, *nor a* Wit, *nor a* Blockhead, *nor a* Poet: Where *Fool, Wit, Blockhead, Poet*, are all *emphatical* Words.

The great and *general Rule* to find out which is the *emphatical* Word in a Sentence, is this: Conſider what is the *chief Deſign* of the *Speaker* or *Writer*; and that Word which ſhews the chief Deſign of the Sentence, is the *emphatical* Word; for it is for the Sake of ſuch Word, or Words, the whole Sentence ſeems to be made.

There might be ſome *particular Rules* given to find out the *emphatical* Word, ſuch as theſe:

1. When a Queſtion is aſked, the *Emphaſis* often lies on the *queſtioning* Word; as, *who, what, whither, when:* Thus, Who *is there?* What *is the Matter?* Whither *did you go?* When *did you return?*

Yet this is not always ſo; as, *Who is the* ſtrongeſt, *or* wiſeſt *Man?* In which Sentence, *ſtrongeſt* and *wiſeſt* are the *emphatical* Words.

2. When two Words are ſet in Oppoſition one to the other, and one of them is pronounced with an *Emphaſis*, then the other ſhould have an *Emphaſis* alſo; as, *If* they *run*, we *will run*; *for* our *Feet are as good as* theirs. In which Sentence, *they* and *we*, *our* and *theirs* are the *emphatical* Words.

To make it appear of how great Importance it is to place the *Emphaſis* rightly, we may obſerve, that the very Senſe and Meaning of a Sentence is oftentimes very different, according as the *Emphaſis* is laid upon different Words; and that the particular Deſign of the Speaker is diſtinguiſhed thereby; as in this ſhort Queſtion; namely,

1 2 3 4
Will you ride to the Town To-day?

In theſe *ſeven* Words there may poſſibly be *four* different Senſes, from the different placing of the *Emphaſis*, viz.

1. If the *Emphaſis* be laid on the Word *you*; the negative Anſwer may be, *No, but my* Brother *will.*

2. If the *Emphaſis* be laid on the Word *ride*; the Anſwer may be, *No, but I ſhall* walk.

3. If upon *Town*; *No, I cannot, for I muſt go into the* Country.

4. If

4. If upon *To-day*; *No, but I intend to go* To-morrow.

Hence we ſee how uſeful the proper placing of the *Emphaſis*, is to right Reading. Farther, concerning the *Emphaſis*, obſerve the *four* following Directions.

1. Carefully avoid a *Monotony*, i. e. an *Uniformity of Voice*, or reading without any *Emphaſis* at all; like an ignorant Boy, who underſtands not what he reads, expreſſing every Word with the ſame canting *Tone*, and laying a proper Force of Sound no where; for ſuch a one pronounces the moſt *moving* and *pathetic* Oration as if he was ſpelling over a mere Catalogue of ſingle Words.

2. Do not multiply the *Emphaſis*, nor change the *Tone* of your Voice ſo often, ſo as to imitate Singing, or Chanting; for this is another *Extreme*, and as faulty as the former.

3. Take heed of laying an *Emphaſis*, or *Streſs*, upon Words where there ought to be none. Some Readers are apt to place a ſtrong Sound upon Words, not ſo much according to their expreſſive Senſe, as according to the Length of the Sentence, and the Ability of their Breath to hold out in pronouncing it.

4. Have a Care of omitting the *Emphaſis* where it ought to be placed; for this makes the Sentence loſe all its Force and often conceals its Meaning from the Hearers.

CHAP. III.

DIRECTIONS *for Reading* VERSE.

VERSE is tied up to a certain Meaſure; and the Lines are generally of an equal Length, at leaſt made up of an equal Number of Syllables each. It is alſo called either *Rhyme* or *Blank Verſe*.

When two or more Lines end with the ſame, or a like Sound, the Verſe is called *Rhyme*; as,

Preſumptuous Man, the Reaſon would'ſt thou find
Why form'd ſo weak, ſo little and ſo blind?
Firſt, if thou canſt, the harder Reaſon gueſs
Why form'd no weaker, blinder, and no leſs?
Aſk of thy Mother Earth, why Oaks are made
Taller or ſtronger than the Weeds they ſhade? POPE.

When every Line is made up of a certain Number of Syllables, and the Words ſo placed, as the *Accents* may naturally fall on ſuch peculiar Syllables as make a Sort of Harmony to the Ear, this is called *Blank Verſe*, or *Metre*, from its being *Meaſure*; as in the following Lines:

Know'ſt thou th' Importance of a Soul immortal?
Behold this Midnight Glory; Worlds on Worlds!
Amazing Pomp! redouble this Amaze;
Ten Thouſand add; and twice Ten Thouſand more
Then weigh the whole, one Soul out-weighs them all,
And calls th' aſtoniſhing Magnificence,
Of unintelligent Creation, poor. YOUNG.

In this Kind of Verſe, the *Metre* is as ſtrictly obſerved as if it had *Rhyme* alſo; and the Words are moſtly ſo diſpoſed, that the *Accent* may fall on every 2d, 4th, 6th, 8th, or 10th Syllable; yet no general Rules can be laid down for the *accenting* either this Kind of Verſe, or Rhyme, as the Accent commonly falls on the emphatical Words, or is governed by the Points, which muſt be duly obſerved.

The great and *general Rule* therefore of reading *Engliſh* Verſe, is to pronounce every Word and every Sentence juſt as if it was *Proſe*, obſerving the *Stops* with great Exactneſs; placing the *Accent* on a particular Syllable in a Word, and a juſt *Emphaſis* on a Word, or Words in a Sentence: but with theſe two ſmall *Allowances*, or *Alterations* following, *viz.*

1. At the End of every Line, where there is no *Stop*, make a Stop about half ſo long as a *Comma*, juſt to give Notice that the Line is ended.

2. If any Word in the Line happens to have two Sounds, chuſe to give that Sound to it which moſt favours the *Metre* or the *Rhyme*.

To favour the *Metre*, is, to read two Syllables diſtinct, or to contract them into one, according as the *Meaſure* requires; as, the Word *glittering* muſt make three Syllables in this Line.

All glittering in Arms he ſtood.

But, in the following Line, it makes but two;

All glitt'ring in his Arms he ſtood.

To

To favour the *Rhyme*, is, to pronounce the laſt Word of the Line ſo, as to make it chime with the Line foregoing, where the Word admits of two Pronunciations; as,

If I was once, from Bondage free;
I'd never ſell my Liberty.

Here you are to pronounce the Word *Liberty*, as if it was written with *ee*, *Libertee*, that it may rhyme with the Word *free*.

But if the Verſe runs thus:

My Soul aſcends above the Sky,
And triumphs in her Liberty.

Here the Word *Liberty* is to be ſounded as ending in *i*, that *Sky*, may have a juſt Rhyme to it.

But whether you pronounce *Liberty* as if it was written with *ee* or *i*, you muſt ſtill pronounce that laſt Syllable but feebly, and not ſo ſtrong as to miſplace the *Accent*, and fix it on the laſt Syllable.

Now, having made theſe two ſmall Allowances, if the *Verſe* does not ſound well and harmonious to the Ear, when it is read like *Proſe*, you are to charge the Fault on the *Poet*, and not on the *Reader*: For it is certain that thoſe *Verſes* are not well compoſed, which cannot be read gracefully, according to the common Rules of Pronunciation.

CHAP. IV.

DIRECTIONS *for* INDITING LETTERS, *of* BUSINESS; *for Addreſſing* PERSONS *of* QUALITY *in Writing or Diſcourſe*, &c.

A *Tradeſman's Letter* ſhould be plain, conciſe, and to the Purpoſe; free from ſtiff, or ſtudied Expreſſions; always pertinent, and writ in ſuch Words, or Terms, as carry a *diſtinct Meaning* with them; ſo that the Perſon to whom they are ſent, cannot have the leaſt Heſitation or Doubt about the *Meaning* of any Word, Part, or Order, contained therein.

All

All *Orders*, *Commiſſions*, and material *Circumſtances* of Trade, muſt be plainly and particularly mentioned; and nothing ſhould be preſumed, underſtood, or implied in *obſcure* or *ambiguous* Terms.

You ſhould likewiſe be as punctual and diſtinct as poſſible in anſwering every *particular Article* in Letters writ to you.

The Stile for Letters of *this Kind*, as well as for thoſe of all *ordinary Occurrences*, ſhould be neat, ſignificant, and as conciſe as the Nature of the Subject will admit of; like that of *Converſation*: i. e. write to your Correſpondent as you would *talk to him*, and without any *formal uncommon Phraſes*. Be frank and affable without Impertinence, obliging and complaiſant without Bombaſt or Flattery; always remembering, that nothing is more *rude and unmannerly* than to praiſe People to themſelves.

Never affect *high* or *hard Terms*, but ſuch as you think will be moſt intelligible to thoſe you write to; and chuſe *apt* and *expreſſive Qualities*.

Above all Things, never attempt to write Letters, *&c.* of *Wit*, *Humour*, or *Railery*, (whatever your Talents be) until you become Maſter of ſuch *good Senſe*, and *good Breeding*, as a long Series of *Reading* and *Experience* can only make you; leſt, (before you get a *juſt and diſtinct Diſcernment*, of whatever is *Pure*, *Moral*, or *Polite*; and what *Groſs*, *Immoral*, or *Impure*) you beſtow your *Wit* and *Satyr* upon improper Subjects, ſo, that while you fancy yourſelf *amazingly witty*, you render yourſelf *ſurprizingly ridiculous* to better Judges. The Merit of *Wit*, *Humour*, &c. is only due to the *juſt* and *good Application* of it.*

Of SUPERSCRIPTIONS *of* LETTERS; *Addreſſing* PERSONS *of* QUALITY, *&c.*

To the Royal Family.
To the King's moſt excellent Majeſty.

SIRE, or, May it pleaſe Your Majeſty.

To

* As Youth have generally Occaſion to write Letters, before they have arrived at ſuch a Competency of Reading, or Knowledge (which ſome never do arrive at) as is ſufficient to ſhew them, what is pertinent and proper, and what not ſo; it is preſumed this additional Chapter (being deſigned to remedy ſuch Miſtakes and Improprieties as young Writers are moſt liable to) will be very uſeful.

Superſcription.	Addreſs.
To his Royal Highneſs the Prince of *Wales*.	May it pleaſe your Royal Highneſs.

The ſame to any other of them, varying only the Title and Sex.

To the NOBILITY.

To his Grace A. Duke of B.	My Lord Duke. Your Grace.
To the moſt Noble A. Marquis of B.	My Lord Marquis. Your Lordſhip.
To the Rt Hon. A. Earl of B.	My Lord. Your Lordſhip.
To the Rt Hon. A. Lord Viſcount B.	
To the Rt Hon. A. Lord B.	

The *Ladies* are addreſſed according to the Rank of their Huſbands.

All the Sons of Dukes and Marquiſſes have the Title of *Lord* and *Rt Hon.* Alſo, the eldeſt Sons of Earls. This is called, *The Courteſy of* England.

All the younger Sons of Earls, the Sons of Viſcounts, and of Barons are ſtiled *Eſquires*, and *Honourable*; as,

To the Hon. A. B. Eſq; Sir.

All the Daughters of Dukes, Marquiſſes, and Earls are *Ladies*. All the Daughters of Viſcounts and Barons are *Honourable*; as,

To the Hon. Mrs A. B. Madam.

The Title of *Rt Hon.* is given to all *Privy Counſellors* and to the Lord Mayors of *London*, of *York*, and of *Dublin*: Alſo, to the Lord Provoſt of *Edinburgh*.

All Perſons bearing the King's Commiſſion, are ſtiled *Honourable*; and every Servant to the King on the Civil and Military Liſts, or to any of the Royal Family, is ſtiled *Eſquire*.

To the Parliament.

To the Rt Hon. the Lords Spiritual and Temporal, in Parliament aſſembled.	My Lords. May it pleaſe your Lordſhips.

To,

Superſcription.	Addreſs.
To the Hon. the Knights Citizens and Burgeſſes, in Parliament aſſembled.	Gentlemen. May it pleaſe your Honours.
To the Rt Hon. A. B. Eſq; Speaker of the Hon. Houſe of Commons. *N. B.* He is generally one of his Majeſty's Moſt Honourable Privy Council.	Sir.

To the CLERGY.

To the moſt Reverend Father in God, A. Lord Archbiſhop of L.	My Lord. Your Grace.
To the Rt Rev. Father in God, the Lord Biſhop of A.	My Lord. Your Lordſhip.
To the Rev. A. B. D. D. Dean of C. C. or Archdeacon or Chancellor of D. or Prebendary, *&c.*	Rev. Doctor. Mr Dean. Rev. Sir.

All Rectors, Vicars, Curates, Lecturers, and Clergymen of inferior Denominations, are ſtiled *Reverend.*

The *Officers of the King's Houſhold*, are addreſſed according to their Quality or Office; giving the Preference to that which is moſt honourable.

In ſuperſcribing to Perſons relating to their Offices, their Stile of Employment muſt be mentioned.

The Commiſſioners of the Civil Liſt are addreſſed according to their Rank, and are ſtiled, *Right Honourable*; as,

To the Right Honourable the Lords Commiſſioners of the Treaſury, of Trade and Plantations, of the Admiralty, *&c.* —*Your Lordſhips.*

The Commiſſioners of the Cuſtoms, Exciſe, Salt, Duty, Stamp Office, Navy, &c, are ſtiled *Honourable*; ſome of them being moſtly *Privy Counſellors*, it is uſual to ſtile them collectively, *Right Honourable.*——*Sir, Your Honour.*

In the Army, all Noblemen are ſtiled according to their Rank, with the Addition of their Employ

All Colonels are ſtiled *Honourable*; as, *The Honourable Colonel A. B.*

All

All inferior Officers have the Name of their Employ ſet firſt; as, Major A. B. Capt. A. B. *&c.*

In the Navy, all Noblemen are ſtiled according to their Quality and Office; and all Admirals, without being Peers, are ſtiled, *Honourable.*

The other Officers, as in the Army.

All *Ambaſſadors*, have the Title of *Excellency* added to their Quality; as have all *Plenipotentiaries*, and *Governors* abroad, and the *Lords Juſtices* of Ireland.

All *Judges*, if *Privy Counſellors*, are ſtiled *Right Honourable*; if not, *Honourable*; as,

The Right Honourable A. B. Lord Chancellor.

The Right Honourable Sir A. B. Lord Chief Juſtice.

The Honourable A. B. Eſq; Lord Chief Baron.

The Hon. A. B. Eſq; one of the Juſtices.

All others in the Law, according to their Office or Rank; every Barriſter having the Title of *Eſquire* given him.

All Gentlemen in Commiſſion of the *Peace*, have the Title of *Eſquire* and *Worſhipful*; as have all Sheriffs and Recorders.

The *Aldermen* and *Recorder* of *London*, are ſtiled *Right Worſhipful*: As are all *Mayors* of *Corporations*, except *Lord Mayors.*

The *Governors* of *Hoſpitals*, *Colleges*, &c. if conſiſting of *Magiſtrates*, or having any among them, are ſtiled, *Right Worſhipful*, or *Worſhipful*, as their Titles may be.

Incorporated Bodies, are called *Honourable*; as, The Honourable Court of Directors of the *Eaſt India* Company.

The Honourable the Sub-Governor, Deputy-Governor, and Directors of the Bank of *England*, the South Sea Company, *&c.*

Or elſe *Worſhipful*; as,

The Maſter and Wardens of the Worſhipful Company of Mercers.

It is uſual to call a *Baronet* and *Knight*, *Honourable*, and their Wives *Ladies.*

The Method of addreſſing Men of Trade and Buſineſs, Friends, Relations, and Acquaintances, is ſo well known, that it is thought needleſs to inſert it here.

CHAP.

CHAP. V.

TABLE I.

WORDS *the ſame, or nearly alike, in Sound, but different in Signification and Spelling.*

Abbey, a Palace
Abay, to ſuffer
Abbeſs, Governeſs
Abyſs, bottomleſs
Abſceſs, Impoſthume
Abſis, Alphabet, arched Roof
Abel, *Cain*'s Brother
Able, *powerful*
A Bell, of Metal
Accidence, a Book
Accidents, Chances
Account, Eſteem
Accompt, Reckoning
Advice, Counſel
Adviſe, to counſel
Air, we breathe in
Heir, to an Eſtate
Are, we, or ye are
Ale, Malt Liquor
Ail, to be troubled
All, every one
Awl, to bore Holes
Alloy, a Mixture of Metal
Allay, to eaſe the Pain
Alley, a narrow Paſſage
Ally, a Confederate
A Lye, a Falſhood
Allowed, granted
Aloud, with a Noiſe
Altar, of Sacrifice
Alter, to change
A Miſs, a Miſtreſs
Amiſs, wrong
Ant, a Piſmire
Aunt, Uncle's Wife
An, an Article
Ann, a Woman's Name
Appeal, to an higher Court
A Peal, Bells ringing
A Peel, a Shovel for an Oven
A Peer, a Lord
A Pear, Fruit
A Roſe, to ſmell at
Aroſe, did ariſe
Arrant, notorious
Errand, a Meſſage
Arras, Tapeſtry Hangings
Arrows, to ſhoot with
Harraſs, to weary, tire
A Scent, a Smell
Aſcent, going up
Aſſent, an Agreement
Aſſiſtance, Help
Aſſiſtants, Helpers
Auger, a Carpenter's Tool
Augur, a Southſayer
Ax, to cut Wood
Acts, of Parliament
Babel, the Tower
Babble, to prate
Bacon, Hog's Fleſh
Baken, in the Oven
Beacon, Notice of Danger, &c.
Becken, with the Hand, &c.
Bail, a Surety
Bale, of Cloth, Silk, &c.

Bald,

Bald, without Hair
Bawled, cryed out
Ball, any round Thing
Bawl, cry out
Barbara, a Woman
Barbary, a Country
Barberry, a Fruit
Bare, naked
Bear, a Beaſt
Bear, to carry, *&c.*
Baſs, in Muſic
Baſe, vile
Baize, Cloth ſo called
Bays, Bay Trees
Beys, Governors
Be, are
Bee, an Inſect with Honey
Bean, Pulſe, *i.e.* Grain
Been, was at a Place
Beer, to drink
Bier, to carry the Dead
Bel, an Idol
Bell, of Metal
Berry, a ſmall Fruit
Bury, to inter the Dead
Bile, a Swelling
Boil, as Water on the Fire
Blew, did blow
Blue, Colour
Board, a Plank
Bored, a Hole
Boar, a Beaſt
Boor, a Country Fellow
Bore, to make a Hole
Bower, an Arbour
Bold, confident
Bolt, for a Door
Boult, to ſift Meal
Bowled, to caſt a Bowl
Bow, to bend
Bough, a Branch
Boy, a Lad
Buoy, to bear up.
Bread, to eat
Bred, brought up
Breaches, broken Places
Breeches, to wear
Borough, a Corporation
Burrow, for Rabbits
By, near, *&c.*
Buy, with Money
Bye, acceſſory
Brews, he breweth
Bruiſe, to ſqueeze
Brewis, Fat
Brows, over the Eyes
Browſe, to feed on Leaves
But, except
Butt, to ſhoot at
Cain, the Murderer
Cane, to walk with
Call, to cry out
Caul, for a Perriwig, *&c.*
Calendar, of Months, *&c.*
Calender, to ſmooth Cloth
Calais, in *France*
Chalice, a Cup
Can, to be able
Cann, to drink out of
Cannon, a Gun
Canon, a Law or Rule
Capital, Chief
Capitol, a Tower in *Rome*
Captor, Prize-taker
Capture, Prize taken
Cart, to carry Things
Chart, a Map
Career, full Speed
Carrier, that carrieth
Cell, a Hut, or Cave
Sell, to diſpoſe of
Cellar, for Liquors
Seller, one that ſells

Cenſer, for Incenſe
Cenſor, a Reformer
Cenſure, to judge
Ceſſion, a Reſigning
Seſſion, or Aſſizes
Centaury, an Herb
Century, 100 Years
Centry, a Guard
Chair, to ſit in
Chare, Job of Work
Chaſte, Continent
Chaſed, a Kind of Work
Cinque, five
Sink, to ſettle down
Coin, Money
Quoin, Wedge, Corner
Choler, Rage, Anger
Collar, for the Neck
Collier, a Dealer in Coals
Colour, as Blue, Red, *&c.*
Cieling, of a Room
Sealing, ſetting a Seal
Chronical, long Continuance
Chronicle, an Hiſtory
Cion, a young Sprig
Sion, a Mountain
Citron, Fruit
Cittern, a Muſical Inſtrument
Clark, a Man's Name
Clerk, a Clergyman, *&c.*
Clauſe, of a Sentence
Claws, of a Bird
Cloaths, Garments
Cloſe, to ſhut up
Cloths, Webs
Cord, a Rope
Chord, in Muſic
Coat, a Garment
Cot, or Cottage
Coarſe, mean or plain
Courſe, Race or Way
Cocket, a Schedule
Coquet, a Woman
Common, public
Commune, to converſe
Concert, of Muſic
Conſort, Wife of a Sovereign
Couſin, a Relation
Cozen, to cheat
Council, an Aſſembly
Counſel, Advice
Could, was able
Cud, of Cattle
Courant, a News Paper
Currant, Coin, *&c.*
Current, a running Stream
Currans, Fruit
Courier, Meſſenger
Currier, a Leather-dreſſe
Creek, of the Sea
Crick, Pain in the Neck
Cruſe, a little Veſſel
Cruiſe, to ſail on the Coaſt
Cruel, fierce
Crewel, Worſted,
Cymbal, Mu. Inſtrument
Symbol, a Mark
Cypreſs, a Tree
Cyprus, an Iſland
Cygnet, a young Swan
Signet, a Seal
Dane, of *Denmark*,
Deign, to grant
Dam, to ſtop Water
Damn, to condemn
Dame, or Miſtreſs
Day, the Morning
Dey, Governor
Dear, of great Price
Deer, in a Park
Deceaſed, dead
Diſeaſed, ſick
Decent, becoming
Deſcent, going down
Diſſent,

Diſſent, to diſagree
Deference, Reſpect
Difference, Non-agreement
Deep, low in the Earth
Diep, a Town in *France*
Defer, to put off
Differ, to diſagree
Derbe, a City in *Aſia*
Derby, in *England*
Deſert, Merit, abſcond
Deſart, a Wilderneſs
Dew, on the Graſs
Due, a Debt
Devices, Inventions
Devizes, Town in *Wiltſhire*
Die, to deceaſe
Dye, to ſtain Cloth
Diet, Proviſions
Dyet, Aſſembly
Dire, dreadful
Dyer, a Stainer of Cloth
Do, to act
Doe, a Female Deer
Dough, a Paſte, or Leaven
Done, acted
Dun, Colour
Doer, that doeth
Door, of a Houſe
Dragon, a Beaſt
Dragoon, a Soldier
Drought, Drineſs
Draught, of Drink
Ear, of the Head
E'er, ever
Ere, before
Early, betimes
Yearly, every Year
Earing, Harveſt-time
Ear-ring, for the Ear
Earth, the Ground
Hearth, the Chimney
Eaſt, Eaſtward
Yeſt, for Ale
Eaten, devoured
Eton, a Town's Name
Earn, to work for
Yearn, to pity
Yarn, Linen, or Woollen
Eminent, famous
Imminent, approaching
Enow, in Number
Enough, in Quantity
Enter, go in
Inter, to bury
Intire, whole
Envy, Hatred
Envoy, Meſſenger
Exerciſe, Labour
Exorcize, to conjure
Extant, in being
Extent, Diſtance
Fane, a Weather Cock
Fain, deſirous, glad
Feign, to diſſemble
Faint, weary
Feint, a pretence
Fair, comely
Fare, Diet, &c.
Feed, to eat
Feed, rewarded
Fellon, a Whitlow
Felon, a Criminal
File, a Smith's Tool
Foil, to overcome
Fillip, with the Finger
Philip, a Man's Name
Fir, Wood
Furr, Skin
Floor, of a Room
Flour, for Bread
Flower, of the Field
Follow, to come after
Fallow, Ground untilled
Forth, abroad

Fourth, in Number
Fool, an Ideot
Foul, dirty, *&c.*
Fowl, a Bird
Francis, a Man
Frances, a Woman
Frays, Quarrels
Fraiſe, fried Meat
Gall, bitter Subſtance
Gaul, a Frenchman
Genteel, graceful
Gentile, Heathen
Gentle, quiet
Geſture, Carriage
Jeſter, a merry Fellow
Gilt, with Gold
Guilt, Sin
Glutinous, ſticking
Gluttonous, greedy
Grain, of Corn, *&c.*
Grane, an Iſland
Grate, for Coals
Great, large
Grater, for Nutmeg, *&c.*
Greater, larger
Grays, a Town.
Graze, to eat Grass
Greaſe, or Fat
Greece, a Country
Groan, to ſigh
Grown, increaſed
Grot, a Cave
Groat, Four-pence
Hail, to ſalute
Hale, to drag along
Hare, in the Field
Hair, of the Head
Hart, a Beaſt
Heart, the Seat of Life
Haven, Harbour for Ships
Heaven, the Throne of God
Heel, of the Foot
Heal, a Wound
Head, of the Body
Heed, to take Care
Hear, to hearken
Here, in this Place
Herd, of Cattle
Heard, did hear
Hard, difficult, *&c.*
Hie, to make Haſte
High, lofty
Hoy, a Ship
Him, that Man
Hymn, a Song
Hire, Wages
Higher, more high
His, of him
Hiſs, to deride
Hoar, Froſt
Hour, of the Day
Whore, a lewd Woman
Our, belonging to us
Hole, Hollowneſs
Whole, perfect
Ho! lo! to call
Hoe, for grubbing up Weeds
Hallow, to make holy
Hollow, empty
Holy, godly
Wholly, entirely
Holly, a Tree
Home, Houſe
Whom, what Man
Hoop, for a Tub
Whoop, to cry out
Horſe, a Beaſt
Hoarſe, with a Cold
Hue, Colour
Hew, to cut down
Hugh, a Man's Name
I, myſelf
Eye, to ſee with
Idle, lazy

Idol,

Idol, an Image
I'll, I will
Ile, in a Church
Iſle, an Iſland
Oil, of Olives, *&c.*
In, within
Inn, for Travellers
Incite, to ſtir up
Inſight, Knowledge
Indict, to proſecute
Indite, to compoſe
Ingenious, of quick Parts
Ingenuous, candid, ſincere
Joiſt, Timber
Joice, a Man's Name
Ken, to know
Keen, ſharp
Kin, Kindred
Kennel, for Dogs
Channel, a Stream
Ketch, a ſmall Ship
Catch, to lay hold of
Kill, to murder
Kiln, for Bricks, *&c.*
Kind, good-natured
Kine, Cows
Coined, as Money
Knave, a diſhoneſt Man
Nave, of a Wheel
Knight, by Honour
Night, the Evening
Know, to be acquainted
No, not ſo
Knew, did know
New, not old, or uſed
Known, diſcovered
Knows, he knoweth
Noſe, of the Face
Lade, to pour out water
Laid, placed
Lain, did lie
Lane, a narrow Paſſage
Latin, Language
Latten, Tin
Later, in Time
Latter, laſt named
Letter, an Epiſtle
Lattice, of a Window
Letice, a Woman's Name
Lettuce, an Herb
Leaſe, of a Houſe
Leaſh, Leather Thong
Lees, Dregs of Wine
Leeſe, to loſe
Leper, one leprous
Leaper, that leapeth
Leſſen, to make leſs
Leſſon, in reading
Leſt, for Fear
Leaſt, ſmalleſt
Lethargy, Sleepineſs
Liturgy, Common Prayer
Liquorice, a ſweet Root
Liquoriſh, in Liquor
Lie, to lie down
Lye, a Falſhood
Lier, in wait
Liar, a Teller of Lies
Lyre, a Muſical Inſtrument
Limb, a Member
Limn, to paint
Loth, unwilling
Loath, to abhor
Lo! behold
Low, not high, humble
Loſs, Damage
Loſe, to ſuffer Loſs
Looſe, to ſlack or untie
Lower, to let down
Lowr, to frown
Made, done
Maid, a Virgin
Main, chief Thing
Mane, of a Horſe
Male, the He

Mail, Trunk, Bag, *&c.*
Manganeſe, Stone uſed in making Glaſs
Mangineſs, ſcabbed
Manner, Cuſtom
Manor, a Lordſhip
Manure, Dung, *&c.*
Map, of a Country
Mop, to waſh with
Mare, a Female Horſe
Mayor, of a Corporation
Market, for Trade
Mark it, mind that
Marſhal, of an Army
Martial, warlike
Marten, a Bird or Beaſt
Martin, a Man's Name
Mead, Liquor
Mede, one of *Media*,
Mean, of little Value
Mein, Behaviour
Meat, to eat
Meet, together
Mete, to meaſure
Medal, a Coin
Meddle, to buſy ones ſelf
Meſſage, or Errand
Meſſuage, an Houſe
Metal, Gold, Silver, *&c.*
Mettle, Spirit, Vigour, *&c.*
Mows, of Corn, *&c.*
Muſe, to meditate
Might, Strength
Mite, in Cheeſe
Mighty, powerful
Moiety, one Half
Mile, by Meaſure
Moil, to labour
Moat, a Ditch, or Trench
Mote, in the Eye
Moan, to lament
Mown, cut down
More, in Quantity
Moor, barren Ground
Morning, of the Day
Mourning, Lamentation
Mortar, to pound in
Morter, made of Lime, *&c.*
Naim, a Place ſo called
Name, a Title
Naught, bad
Nought, nothing
Nay, no
Neigh, as a Horſe
Naval, belonging to the Sea
Navel, of the Belly
Near, nigh to
Ne'er, never
Nether, lower
Neither, neither of them
Neal, to harden Glaſs
Kneel, upon the Knees
News, Tidings
Nooſe, a Knot
Nit, an Inſect
Knit, Stockings
Not, denying
Knot, to be untied
Oar, of a Boat
Ore, of Metal
Of, belonging to
Off, at a Diſtance
Oh, alas
Owe, to be indebted to
One, in Number
Won, did win
Order, Rank or Degree
Ordure, Dung
Ordnance, Cannon
Ordinance, Commandment
Our, of us
Hour, ſixty Minutes
Oat, a Grain

Ought,

Ought, ſhould
Pallas, a Goddeſs
Palace, for a King, *&c.*
Palate, of the Mouth
Pallet, a little Bed, *&c.*
Pale, Colour
Pail, a Veſſel
Pall, a Funeral Cloth
Paul, a Man's Name
Pain, or Grief
Pane, of Glaſs
Pair, a Couple
Pare, to cut off
Payer, that pays
Paraſite, Flatterer
Parricide, a Murderer of Parents, or a Traitor
Parſon, of a Pariſh
Perſon, ſome Body
Partial, biaſſed
Parcel, ſmall Quantity
Paſtor, Teacher
Paſture, Field
Pattern, for copying after
Patron, a Protector
Pauſe, a Stop
Paws, of a Beaſt
Peal, upon the Bells
Peel, to take the Outſide off
Peace, Love, Friendſhip
Piece, of Gold, *&c.*
Pear, Fruit
Peer, a Lord
Pier, for Ships
Peter, a Man's Name
Petre, Salt
Pike, Fiſh, or for a Staff
Pique, a Quarrel
Pick, to chuſe
Place, of Abode
Plaice, a Fiſh
Plain, even
Plane, to make ſmooth
Plait, the Hair
Plate, of Metal
Pleas, Defences
Pleaſe, to content
Plough, the Inſtrument
Plow, to make a Furrow
Plumb, the Fruit
Plum, leaden Weight
Pole, a Stick
Poll, to cut Hair
Poor, needy
Pour, as Water down
Power, Strength
Poplar, a Tree
Popular, loved by People
Poppy, a Flower
Puppy, a Whelp
Puppet, a Puppet Shew
Porcelain, China Ware
Purſlain, an Herb
Practice, Exerciſe
Practiſe, to exerciſe
Praiſe, Commendation
Prays, he prayeth
Pray, to beſeech
Prey, a Booty
Preſence, being here
Preſents, Gifts
Precedent, Example
Preſident, that preſides
Premiſes, to treat of before
Premiſſes, Lands, *&c.*
Princes, King's Sons
Princeſs, a King's Daughter
Principal, chief, *&c.*
Principle, Maxim
Profit, Advantage
Prophet, Foreteller
Prophecy, a Thing foretold
Propheſy, to foretel
Proud, not Humble
Prude,

Prude, a too preciſe Woman
Porpoiſe, a Sea Hog
Purpoſe, Intention
Queen, a King's Wife
Quean, a dirty Slut
Quire, of Paper
Choir, of Singers
Quiet, Silent
Quite, altogether
Rack, to torment
Wreck, of the Sea
Rain, Water
Reign, rule as a King
Rein, of the Bridle
Raiſe, to ſet up
Raze, to pull down
Rays, Sun Beams
Rancour, Hatred
Ranker, more thick
Rap, a Blow
Wrap, to fold
Race, to run
Raſe, (*eraſe*) to take out
Reaſon, to argue
Raiſin, a dried Fruit
Read, I read, or did read
Reed, a Shrub
Red, Colour
Radiſh, a Root
Reddiſh, ſomewhat red
Relick, the Remainder
Relict, a Widow
Reſent, to be angry at
Recent, new freſh
Rear, the back Part
Rear, to erect
Rare, ſeldom,
Reſt, Quiet
Wreſt, to twiſt
Retch, to ſtretch
Reach, to bring
Wretch, miſerable Perſon
Rice, Corn
Riſe, Advancement
Rime, thin Snow, or Miſt
Rhyme, Verſe
Rie, Corn
Wry, crooked
Ring, the Bells
Wring, the Hands
Right, juſt and true
Rite, a Ceremony
Wright, a Workman
Write, with a Pen
Road, the Highway
Rode, did ride
Rowed, did row
Roe, a Kind of Deer
Row, of Trees
Rome, a City
Room, of a Houſe
Rheum, Spittle, Humour
Rote, by Cuſtom
Wrote, did write
Wrought, worked
Rough, not ſmooth
Ruff, a Sort of Neckcloth
Roof, of a Houſe
Sail, of a Ship
Sale, of Goods, *&c.*
Saviour, Chriſt,
Saver, that ſaveth
Savour, Smell or Taſte
Scene, of a Stage
Seen, beheld
Seas, great Waters
Sees, ſeeth or doth ſee
Seize, to lay hold of
Ceaſe, to forbear
Seem, to appear
Seam, that is ſewed
Seer, a Prophet
Sear, to burn
Sent, ordered away

Scent, a Smell
Cent. an Hundred
Sell, to ſell
Cell, a Vault
Seignior, a Lord
Senior, elder
Shew, to make appear
Shoe, for the Feet
Ship, for ſailing
Sheep, with Wool
Shoar, cut, *&c*
Shore, the Water Coaſt
Shewn, made appear
Shone, did ſhine
Shread, to mince
Shred, minced
Sign, a Token
Sine, in Geometry
Site, Situation
Cite, to ſummon
Sight, ſeeing
Sleight, Dexterity
Slight, to diſpiſe
Sloe, a ſour Fruit
Slow, tardy
Slough, a miry Place
Sole, of a Shoe
Soal, a Fiſh
Soul, of a Man
Some, a Part
Sum, the whole
Son, a Man Child
Sun, the heavenly Light
Soon, quickly
Swoon, to faint
Sore, an Ulcer
Soar, to mount up
Sewer, of Seed
Soared, did ſoar
Sword, a Weapon
So, thus
Sow, with Seed
Stair, ſome Steps
Stare, to look earneſtly
Starling, a Bird
Sterling, Engliſh Money
Steal, to rob
Steel, Metal
Stead, Place
Steed, a Horſe
Stile, for Paſſage,
Style, for Writing
Stood, did ſtand
Stud, an Emboſſment.
Straight or rather *ſtreight*, not crooked
Strait, narrow
Succour, Help
Sucker, a young Twig
Sue, to ſue at Law
Sew, with a Needle
Sow, a Swine
Sweat, of the Brow,
Sweet, delicious, pleaſant
Tacks, ſmall Nails
Tax, Subſidy
Tail, the End
Tale, a Story
Tare, Weight allowed
Tear, to rend in Pieces
Team, for Horſes
Teem, to pour out
Than, in comparing
Then, at that time
The, an Article
Thee, a perſonal Name
There, in that Place
Their, of them
Throne, a Seat of State
Thrown, caſt
Through, by means of, *&c.*
Throw, to caſt
Tie, to make faſt
Toy, a Play-thing

Tide,

Tide, Flux of the Sea
Tied, made faſt
Tile, for covering
Toil, to take Pains
Time, when
Thyme, a ſweet Herb
To, unto
Toe, of the Foot
Tow, to draw along
Too, alſo, likewiſe
Two, a Couple
Told, as a Tale
Tolled, as a Bell
Tongs, for a Fire
Tongues, Languages
Thongs, for Whips
Tower, for Defence
Tower, to aſpire
Tour, a Journey
Tray, to put Meat in
Trey, the Number three
Vale, a Valley
Veil, a covering
Veal, Calf's Fleſh
Vain, uſeleſs
Vane, or *Fane*, a Weather-cock
Vein, of the Body, &c.
Valley, a Dale
Value, Worth
Volley, of Shot
Vaſſal, a Slave
Veſſel, to hold Liquor
Vial, or *Phial*, of Glaſs
Viol, for Muſic
Vice, ill Habit [alſo *Vice*, a Skrew]
Voice, a Sound
Ure, Cuſtom
Your, of you
Ewer, a Baſon
Uſe, Practice

Ewes, Sheep
Wade, to go in Water
Weighed, in the Balance
Wail, to mourn
Whale, a Sea-fiſh
Wain a Cart or Waggon
Wane, to decreaſe
Wean, a Child
Wait, to look for
Weight, Heavineſs
Ware, Merchandize
Wear, to put on Cloaths
Were, as we were
Waiſt, the Middle
Waſte, to ſpend
Way, to walk in
Weigh, to poize
Wey, 40 Buſhels
Whey, Milk and Rennet
Why, wherefore
Weal, Good
We'll, we will
Wheal, a Pimple
Wheel, of a Cart
Weak, feeble
Week, ſeven Days
Weald, of *Kent* and *Suſſex*
Weild, to manage
Whether, which of the two
Weather, wet or dry, &c.
Whither, to what Place
Wen, a Swelling
When, at what Time
Wet, watery
Whet, to ſharpen
What, which
Wat, Walter
While, in the mean Time
Wile, a Trick
White, Colour
Wight, an Iſland
Won, did win

One,

One, in Number
Woad, a Plant
Wood, of Trees
Would was willing

Yew, a Tree
Ewe, Sheep
Yoke, of Oxen
Yolk, of an Egg.

TABLE II.

WORDS *made different in Sound and Signification by the Addition of* e *final*; for the Uſe of which, ſee *Pages* 7 and 8.

BAB, Barbara
Babe, a Child
Bar, Hinderance
Bare, naked
Bit, a ſmall Piece
Bite with the Teeth
Breath, Air
Breathe, to take Air
Can, to be able
Cane, a Staff
Chin, of the Face
Chine, a Back-bone
Cub, a Whelp
Cube, a Die
Dam, to ſtop Water
Dame, a Lady
Din, Noiſe
Dine, eat at Dinner
Fat, well-liking
Fate, Deſtiny
Fan, to blow
Fane, Weather-cock
Far, at a Diſtance
Fare, Entertainment
Fin, of a Fiſh
Fine, brave
Gat, did get
Gate, a Door
Haſt, thou haſt
Haſte, Speed
Hop, bitter Fruit
Hope, to expect
Hug, to embrace
Huge, very big
Kin, Relations
Kine, Cows
Mad, diſtracted
Made, done
Man, in Stature
Mane, of a Horſe
Mar, to ſpoil
Mare, a Beaſt
Mat, Matthew
Mate Companion
Met, came together
Mete, to meaſure
Nod, with the Head
Node, a Knot
Not, no
Note, to obſerve
On, upon
One, an Unite
Pat, fit, &c.
Pate, the Head
Plat, of Ground
Plate, of Metal
Plum, to ſound
Plume, a Feather

Quit,

Quit, to leave
Quite, altogether
Rag, of Cloth
Rage, Anger
Rob, to ſteal
Robe, a long Garment
Rot, to conſume
Rote, by Cuſtom
Scar, from a Wound
Scare, to affright
Scrap, a Bit
Scrape, with a Knife
Sham, a Pretence
Shame, Diſgrace
Sir, Maſter
Sire, Father
Stag, a Deer
Stage, to ſtand upon
Star, in the Sky
Stare, to gaze
Thin, lean, *&c.*
Thine, of thee
Trip, to go nimbly
Tripe, of an Ox
Tun, in Weight
Tune in Muſic
Van, the Front
Vane, a Weather Cock
Us, from we
Uſe, common Practice
War, fighting
Ware, Merchandize
Win, to get
Wine, to drink
Wan, pale
Wane, decreaſe.

FINIS.

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